The Metropolitan Museum of Art

The AMERICAN WING

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THE METROPOLITAN MUSEUM OF ART

A HANDBOOK *of the* AMERICAN WING

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and
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Associate Curator, American Art

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Preface

THE building known as the American Wing, an addition to the Museum building devoted entirely to American art of the Colonial, Revolutionary, and Early Republican periods, is the gift of the President of the Museum, Robert W. de Forest, and Mrs. de Forest. The collections there shown are in large part the outcome of the interest in early American art aroused by the Hudson-Fulton Exhibition, held at the Museum in 1909. In December of that year Mrs. Russell Sage gave the Museum the H. Eugene Bolles Collection of American furniture. Thus initiated, the collection of American decorative arts has steadily increased through gifts and purchases. Owing to limitations of exhibition space, it has been impossible until now to show more than a small part of this material. Trusting, nevertheless, that suitable accommodations would eventually be available, the Museum from the first has pursued the policy of acquiring the interiors and architectural details which are a feature of the installation of the new wing, where, through the generosity of Mr. and Mrs. de Forest, the collections have at last found a home befitting their importance.

The work of arranging the collections in their present galleries has been done by members of the Department of Decorative Arts, under the inspiring direction, with tireless energy, of the Chairman of the Committee on American Decorative Art, R. T. H. Halsey. The many problems confronted in this work, differing from those which would be encoun-

tered in the assembling of objects of art from other countries because of the scarcity of literary or other authority on them, have made it a task of great difficulty.

The plans for the American Wing, which presented many unusual problems, were prepared by Grosvenor Atterbury in collaboration with the Museum authorities. In the installation of some of the old interiors, where certain restorations were required, the Museum has relied upon Norman M. Isham, the antiquarian architect of Providence, Rhode Island, whose lifelong interest in and study of early New England houses rendered his assistance invaluable. The modern reproductions of two rooms typical of the seventeenth century were designed by and executed under the direction of George Francis Dow of Topsfield, Massachusetts. For the suggestion of roof treatment in the seventeenth-century exhibition gallery acknowledgment is due to William W. Cordingly of Chestnut Hill, Massachusetts, who very kindly furnished drawings and a model of the roof trusses following those in the First Parish Church of Hingham, Massachusetts, called the "Old Ship Meeting-House." Great assistance has been given by many friends of the Museum, who have placed freely at our disposal their knowledge derived from long study of the arts and crafts of the early days in America, as well as many heirlooms and objects acquired during years of studious collecting.

EDWARD ROBINSON,
Director

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Introduction

THE AMERICAN WING: *Its plan and arrangement*

THE plan and arrangement of the American Wing have been dictated by the divisions into which falls, through practically two centuries, the history of the arts in North America. The divisions and subdivisions mark certain changes in artistic expression which are closely connected with the civilization of the people with whom the art is associated. The earliest examples shown here date from the introduction on the eastern seaboard of those western European influences which have predominated in America for more than three hundred years. We are therefore concerned not only with the actual objects which make up the exhibitions on the three floors, but we must keep in mind as well something of the historic inheritance which these colonists brought with them to the new land, and something of the economic and social conditions which controlled their lives in their new homes.

In the history of the utilitarian arts in the American Colonies and the Early Republic there are three general divisions, which are distinctly marked by the arrangement of the building in three floors, each including a particular group of material homogeneous

in its artistic feeling and expression. A chronological sequence is followed, which enables the visitor to trace, from the earliest types to the latest, the changes which occurred in the arts surrounding the colonists of the seventeenth and eighteenth centuries, and the citizens of the Republic after their independence was achieved.

Although these divisions are actually chronological when applied to the development of form and decoration, the unevenness of growth in provincial communities makes a definite assigning of dates to general periods well nigh impossible. Characteristic styles which would appear for a short time in one place might in another place persist for years after a new influence had begun to have its effect there. For this reason it is more satisfactory to base any grouping or arrangement upon homogeneity in form and decoration, and to assume as dates for the beginning and end of each particular style of expression those of the approximate period in which it was most general.

The First Period, exemplified by the exhibition on the third floor of the wing, includes the earlier forms of interior architecture and furniture, used by the settlers of the seventeenth century. The rooms on this floor show not only these earliest types but also those which developed directly out of them and still preserve in varying degree much of the earlier feeling. The latter material represents two distinct conditions. One of these is the survival in provincial communities of the earlier traditions well into a time when they have been superseded in the more sophisticated settlements. The second, a transitional condition, occurs when the influences of a new artistic expression begin to have their effect upon the older

forms. The first period may be termed one of late Gothic tradition and it may be dated as approximately between the years 1630 and 1725.

The Second Period, of which the galleries on the second floor are representative, marks a very distinct change in many aspects from the galleries on the top floor. It is characterized by a new theory of design growing out of the quickened activities of the Renaissance, which may be termed the rococo. Here are witnessed a much greater sophistication of taste and a more finished craftsmanship. There is thus indicated an increased luxury based upon accumulated wealth and an attitude which encouraged a free expenditure of this wealth upon the physical surroundings of every-day life. It marks a time when fashion was all-powerful and when variety and novelty were eagerly sought after. We can see how the expression of this period grew naturally out of the transitional work shown on the floor above, and at the same time how far it departed from these beginnings. This may be termed a period of rococo influence. A rough dating for the period would be from 1725 to 1790.

The Third Period, whose characteristic expression is shown in the rooms on the first floor, is again a distinct change from that immediately preceding. In contradistinction to the Renaissance foundation of the previous period, we have here a classical revival based directly upon newly discovered classical forms. Here are to be noted an attenuation of proportion and a delicacy of scale which characterize the change of taste and the new vocabulary of design. They mark a period influenced by fashionable taste, but by a taste unusually unified. This period, which coincides

with the early years of the Republic, may be dated between 1790 and 1825.

In the general arrangement it has been deemed advisable to render as emphatic as possible the differences between the periods by grouping together on the respective floors the fully developed forms of each. At the same time, there are exhibited in various places transitional pieces of furniture and other applied arts which will show the introduction of new elements into the prevailing design.

In any general discussion of the utilitarian arts architecture and furniture may be taken as the bases for comparison. In architecture we have probably the most conventional and traditional of the arts, comparatively slow to change and changing in small degree. In furniture is seen an art of utility responding more quickly and easily to the changes of taste and usage, yet still holding to quite definite traditions. Against these two the variety and interest of the other crafts—metalwork, textiles, pottery, glass—stand out in high relief. Thus the characteristic design of a particular period is expressed conservatively in the architecture, less conservatively in the furniture, and freely and extravagantly in the other crafts. In these last we shall see a constant movement and variety, in some cases running in advance of the expression in furniture and woodwork, in other cases reverting to the style of an earlier day.

THE
AMERICAN WING

Third Floor

THE FIRST PERIOD *of early American art from the beginnings of New England through the first quarter of the eighteenth century*

THE beginnings of the first period of American artistic development lie in the earliest years of the permanent settlements of New England, the New England whose sons are found in every state of the union. From this region come the majority of the examples of utilitarian art of that time which have been preserved. Since this first period of settlement fell in a time when even the homeland was giving less attention than usual to the arts, it is remarkable that the first settlers should have surrounded themselves with so complete an equipment for pleasant living as they seem to have done.

The first New England settlers as a rule came from the lower middle classes, the yeomanry of English provinces and the tradesmen and workmen of the cities. It was chiefly the small group of leaders which derived from the educated classes, and of this group a still smaller number came from families of great wealth or high position. Hence few of the traditions of taste and living of the English gentleman of that day were brought over early in the period or disseminated at all widely.

In England itself, the nobility and gentry followed the fashions in the arts which originated in the capital, and these were slow indeed to reach the provinces. Slower still were they to reach the classes of the population from which the early settlers had their origin. It is for this reason that we find in the architecture and furniture of the second and third quarters of the seventeenth century in New England a survival of the forms and decoration of the late Elizabethan and early Jacobean provincial work, rather than a reflection of the more sophisticated character of the contemporary work of aristocratic or metropolitan England.

The primitive conditions of life rendered utility of principal moment to the early settlers in America. After the first stages of settlement were past and the rough temporary shelters of sod or of wattles were replaced by more or less permanent buildings, the first characteristic bits of architectural form began to appear. These are seen to be survivals of simple fifteenth- and sixteenth-century building in England. In part they are reminiscent of the small peasant cottage and manor house types in the country, one-storied, few-roomed, and low to the ground; in part they recall the simpler dwellings of the towns, restricted in area, built high, and with steep roofs above overhanging upper stories. The contemporaneous erection of both types of house is easily explained when we remember that the groups of settlers were composed of men from both city and country, each accustomed to his own particular kind of building and each wishing to reproduce the type with which he was familiar, and which was like the home he had left behind him.

No greater carpenters have ever lived than those of England, and the tradition of wooden building was brought early to this country. The presence of an endless supply of wood put the "housewright's" methods of construction at a premium, although very early in all of the Colonies the manufacture of bricks was undertaken. The joinery of the workmen departed little from that in England and their small efforts at decoration consisted of the simpler methods in their repertory, such as chamfering, moulding, turning, and simple cut-out work.

In plan, the houses of the colonists were reduced versions of the small provincial manor house of England which had centered about the great hall, with its screens shutting off the end from which the entrance porch opened. In the lowest reduction of this type in America we have the one-roomed cottage with the door giving directly into this room; next comes the house with the entrance door opening into a small entry in which narrow twisting stairs rise and from which a door leads to the main room. This plan with two rooms placed the entry in the center with the chimney behind it serving both rooms. The second floor remained an attic. The same plan was susceptible of the accommodation of a second story, usually slightly overhanging, and of the addition of a long narrow "lean-to" at the rear extending the whole or part of the width of the first floor of the house.

The construction of these houses, if of wood, repeated in the framing the simpler half-timber construction of Elizabethan times, filled in with wattle and daub. This perishable filling was covered with wooden clapboards at the behest of weather conditions. The windows were small and few, single or in

groups divided by wooden mullions, and filled with wooden casements with small panes of glass set in lead. Many of the houses employed oiled paper instead of glass. The roofs were steep to shed the snow; the chimneys, if of brick, stood high, confessing their relation to the stacks of similar English houses. Brick chimneys were by no means universal, clay and wattles forming a cheap but dangerous method of construction. Frequent conflagrations were the result, and at various times in all the Colonies ordinances forbade the use of any but masonry chimneys.

The interiors showed little attempt to hide their construction. The solid corner posts projected into the room and supported the girt which broke the angle between wall and ceiling. The big summer beam ran through the center of the ceiling and the smaller cross-beams framed from it into the girts at the walls.

The slight decoration of these structural members was confined chiefly to a chamfering of the summer beam and sometimes of the girts and posts. The walls were sheathed with wood or crudely plastered. In many rooms only the fireplace wall was sheathed, the vertical boards matched, and their edges moulded. The great fireplace with its wooden lintel dominated the room, since the windows were few and set high in the wall and the door was small. In the entry little decoration was attempted except perhaps a set of turned balusters and newel, or later on a bit of moulded sheathing or joined paneling on the cheek of the staircase.

The local peculiarities of plan, construction, and decoration cannot, with any degree of surety, be considered as indications of a chronological develop-

ment or as a manifestation of qualities inherent in the locality itself. The explanation of such differences, and they are numerous, may be discovered in the translation to the new land of the various traditions of building and its enrichment which were current in the different sections of England from which the workmen themselves came. The elaboration of plan, too, is due less to any growth in the ability of the builder than to the gradual improvement in the economic conditions and standard of living of the colonists. Remembering that these workmen, most of them trained in building at home, had certainly been called upon at some time to work on buildings greater than any which the Colonies produced, we may suppose that the comparative poverty of their work here was due only to the limited number of tools employed, to the absence of financial support, and to the simple standards of the Puritan taste. Allowance must also be made for the fact that a comparatively small number of seventeenth-century houses have come down to us. The inventories prove that much more pretentious buildings than those still in existence were built during the first seventy-five years of the Colonies.

Let us, then, fix in our minds the general picture of a typical house of this early period, either a small one-storied affair topped by a large chimney, or the taller high-gabled pile with overhanging story, decorated at the overhang by turned drops or crude brackets, such a building as the Parson Capen house at Topsfield, Massachusetts (1683), a reproduction of the kitchen of which furnishes the proper background for some of our mid-seventeenth-century furniture.

In the interior the low-ceiled rooms, lighted by few

and small leaded casements or openings filled with translucent oiled paper, were dominated by the great fireplaces and somewhat enriched by simple wood sheathing or paneling.

Typical of the finer houses of the middle of the seventeenth century, the house of Governor Theophilus Eaton of New Haven may be studied.[1] He was a London merchant who accompanied the Rev. John Davenport to Boston in 1637, whence they migrated the next year and founded what is now New Haven. Eaton was selected as one of the "seven pillars" to form a government and was chosen Connecticut's first governor. In the Governor's house we have what was probably one of the more pretentious dwellings of the time, built on an E-shaped plan with five chimneys and at least ten rooms. It clearly recalls the simple fifteenth- or sixteenth-century English manor house plan, with the great hall occupying the center and flanked by gabled ells. Most illuminating as to both the disposition and the furnishing of the rooms is the inventory made in 1657 of the estate of Theophilus Eaton. The rooms named are the "greene chamber," the "blew chamber," the hall, the parlor, Mrs. Eaton's chamber, the "kitchen chamber," the "other chamber," the garret, the counting house, and the brew house. The kitchen is thus only indirectly mentioned, but its contents are listed in full.

The contents of the rooms are surprisingly varied. All types of furniture of the period are included,

[1] Isham and Brown, Early Connecticut Houses, pp. 97–111. Many interesting Colonial inventories are also to be found in Lyon, Colonial Furniture of New England, 1925, Singleton, The Furniture of Our Forefathers, 1916, and Lockwood, Colonial Furniture in America, 1926.

hangings and upholstery fabrics, needlework, pewter, silver, brasses, and wrought iron, clocks, books, a globe and a map, pottery and glass, tapestry and Turkey-work.[1] The inventory of this house, in its grouping, wording, and the items which it mentions, is very similar to contemporary English inventories, and it is one of the most revealing documents on early house equipment in the American Colonies.

The furniture[2] which went into the American

[1] A home product in imitation of Oriental pile rugs, made by threading worsted yarns through a coarse cloth of open texture, then knotting and cutting.

[2] It is not difficult to point to the elements which relate the early American furniture to its European prototypes. More subtle and harder to describe are the many slight differences which give to much of the work done on this side of the Atlantic its particular character.

The elements which must be taken into consideration in such an analysis are the design, construction, decoration, and materials. In the earlier period and in the provincial work of all periods, the design differs from similar work abroad in many details. However closely the general conception may follow a European prototype, there are variations in certain parts due to the lack of models to follow exactly. Certain furniture forms which fitted closely the needs of the colonists became particularly popular and these, by reason of frequent reproduction, took on much of the expression of the maker.

In the decoration of the earlier work, the carving and painting are cruder, less well finished, and less sophisticated in design than those of England of the same time. The mechanical methods of turning and moulding play a great part, and elaborately carved pieces are more unusual than abroad. In the later periods, the carving, inlay, and veneering of the finer work approach and often equal that abroad.

In all of the furniture, the presence of American materials is an important clue to its provenance. The oak used in seventeenth-century furniture is lighter in color than the English and is generally quartered. American pine—white or yellow, Virginia walnut, local fruit and nut woods, and cedar are found in many pieces. Their presence, taken in conjunction with the supporting evidences, such as the quality and forms of design and decoration or peculiarities of construction found most generally in this country, gives an added basis for attribution.

A comparison of doubtful pieces with others which have been definitely authenticated is an assistance. Family or other history is of questionable value since it is frequently incorrect, but the general locality from which the piece comes will often help to verify or contradict the conclusion drawn from internal evidence.

houses preserved a distinctive character which harmonized well with its setting and which accurately expressed the traditions of living held by the owners. It is this general character, the unifying element of this first period as it is exemplified in the exhibits on this floor of the wing, which we wish to emphasize.

It is difficult to find a word which will express completely the unifying quality. It may best be called the work of the Elizabethan tradition. Its distinctive character—it can scarcely be called style—arises, first of all, from its design, which is based upon a definite method of construction and decoration. The constructional element which controls the design may be described as rectangular, that is, the structural elements fit together at right angles. This is true of the joinery both of the houses and of the furniture. The structural framework is made up of straight pieces, vertical or horizontal—except in the gabled roof—and such construction is a direct carrying on of the traditions of the Gothic ecclesiastical construction in furniture and the simple Gothic structure in buildings (figs. 1–17).

The second element which gives a unified character to the period is the methods of decorative treatment. These methods are comparatively few in number and embrace the partly mechanical devices of chamfering, moulding, cutting out to a silhouette, and turning. In addition to these there is carving, but the carving is of a simple type in which there is slight effort to modulate between the raised portion and the background. This carving is not a modeled or plastic sort, but one which expresses almost wholly a carpenter's handiwork, the technique of a woodworker uninfluenced by any more elaborate

FIG. I. CHEST OF OAK, CARVED, WITH STILE AND RAIL PANELING

or sophisticated method. Its motifs are of Gothic descent, combined with a very superficially understood Renaissance element.

In the material exhibited in the rooms on this floor[1] it will be seen that these methods of construction and decoration are preponderant. As the century goes on, the detail of the decoration will change in form and scale, the carving tend to greater modulation, the turning to greater refinement. But so long as the general principles of rectangular construction and turned or broadly carved decoration outweigh any of the more subtle influences which began to arise in the last quarter of the century, we have a homogeneous group which expresses a very definite artistic point of view interpreted by a limited technique.

The earliest furniture of the period preserves the simple methods. The furniture forms themselves are few in number. The list would include chests, cupboards, desk-boxes, chairs, stools, forms (benches), and tables. In these we can see our typical methods applied to varied problems. The forms of the furniture are also of much interest as the basis for other and more elaborate pieces of furniture made in later periods. Let us take up briefly these chief furniture forms and see what variety they offered for adaptation to use, what opportunity for decorative treatment.

The chest was the principal article of furniture, since its uses were manifold. A considerable number of chests were brought over from England by the colonists and served as the models from which those

[1] The gift by the late Mrs. Russell Sage in 1909 of the collection of furniture of this period long and studiously gathered by the late Eugene Bolles of Boston has enabled the visualization of the work of the early Colonial cabinet-makers.

FIG. 2. CHEST WITH DRAWER, CHEST OF DRAWERS, CHEST RAISED ON FRAMEWORK
CARVED, TURNED, AND APPLIED DECORATION

made in this country were designed. The American chests, like their English prototypes, are of the simplest rectangular construction, vertical stiles and horizontal rails fitted together to enclose rectangular panels. The rails and stiles are frequently moulded or chamfered. Carving appears on the panels and also at times on the stiles and rails. The tops are plain with usually a quarter-round moulded edge (fig. 1).

FIG. 3. DESK-BOX OF OAK, CARVED

The carving preserves the quality noted above of a slight attempt at gradation between the background and the raised design. Another type of decoration also applied to chests is that of bits of wood, cut or turned into some symmetrical form—oval, diamond, square, or baluster-shaped—split and applied to rails, stiles, or panels. This appliqué, definitely reminiscent of the so-called "jewels" of Elizabethan work, was usually painted black to contrast with the surrounding surfaces.

From the simple chest began a development which in succeeding periods led far. With the addition of a drawer below the chest proper the piece took on a greater usefulness. Eventually two or more drawers were added until the chest portion with its hinged lid

was crowded out entirely and the chest of drawers evolved. The next step was to raise this chest of drawers upon a supporting framework and the development of the highboy[1] was begun (fig. 2).

The cupboard is perhaps the piece of furniture

FIG. 4. DESK-BOX ON FRAME WHICH LEADS TO THE DESK FORM. TURNED AND MOULDED DECORATION

most characteristic of the seventeenth century since it was the most popular and certainly the most pretentious article of the time, and also because its development ceased with its early type. There were three variations of the type, called, as in England, court, livery, and press cupboards. Cupboards stood higher than chests, were either rectangular or had their sides splayed, and were horizontally divided into

[1] The term highboy is of modern usage. The piece was originally called a high chest.

two parts. Their tops, which were covered with bright-hued cloths of silk damask, velvet, or needlework, afforded space for the display of pewter, silver, and pottery. Beneath was a section closed with doors for the storage of foods or other materials not

FIG. 5. CUPBOARD WITH CARVED DECORATION

properly kept in the chests. Below this closed portion was a space, in some cases closed with doors, in some cases left open, and in a few fitted with drawers. These cupboards were decorated with carving, turning, and moulding. Frequently heavy posts at the corners were turned to baluster forms (figs. 5 and 6).

Desk-boxes were used to contain writing materials and the family Bible, or some other of the few books which were read at the time. These are rectangular,

with flat lids, hinged like the chest at the back, or with sloping lids for convenience in writing. They are decorated like the chests with carving, turning, or painting, and frequently bear initials and dates. Many of them are quite finely and delicately embel-

FIG. 6. CUPBOARD WITH TURNED DECORATION

lished in conformity with their size and intimate character (figs. 3 and 4).

Chairs in the first instance were of three types: first, the wainscot chair with solid back; second, the open back made up of turned members, vertical and horizontal, fitted together; and third, the open back made up of curved horizontal slats. The wainscot chair (fig. 7), a type brought directly from home, preserves the stile and rail construction of the chests,

in turn derived from the high-backed Gothic seats of ecclesiastical use. Its legs are turned and braced with stretchers, its arms crudely cut to a curve, its back paneled, and its upper rail sometimes cut out to a silhouetted design and carved. Some of these chairs are decorated more or less elaborately on the panels, the stiles, and the rails of the back. This type of chair is, like the cupboard, characteristic of the seventeenth century, for its use is confined to that time and no future development resulted from it.

Both the two other types of chairs (figs. 8 and 9), the slat-back type and the turned-spindle type, grew out of the heavy English form in which the short turned spindles were held between curved slats. These two groups preserve the rectangular construction—straight back- and front-posts; the arms, when they occur, carrying between the two. The tops of the back-posts are finished with a turned finial, often beautifully designed. Between the back-posts are fitted the slats, which vary in width and in the best examples curve slightly in their top line. With the spindle type the upper and lower spindles fit into the back-posts and the vertical spindles are set between these two. On the slat-back chairs there is a variety of turning for the tops of the back-posts, and the arm-posts are frequently finished with broad mushroom-shaped knobs. There are many varieties of the turned-spindle chairs, the best known and most distinctive of which are the so-called Carver and Brewster chairs.

These two sorts of chairs run well into the succeeding period; in fact, in provincial districts they have continued almost up to modern times, the Windsor chair being an outgrowth of the turned-spindle type.

FIG. 7. WAINSCOT CHAIR
SHOWING JACOBEAN INFLUENCE. CARVED AND
TURNED DECORATION

Their proportions and their details vary somewhat but in general the types remain unchanged. In many houses the seats of rush or splints were softened by the use of pads covered with gay materials, velvets and damasks of red, blue, or green, adding a brilliant color note to the furnishing.

In the earliest homes stools (fig. 11) were more common than chairs, since until well along in the sixteenth century chairs were in the nature of luxuries even in well-to-do English houses and a certain formality was associated with their use. Stools had turned legs, joined at the top into a narrow skirting and strengthened below by stretchers. The legs were set at a rake in the best examples to lend greater stability. Occasionally carving was attempted on the skirting, but usually this skirt was moulded and no other decoration was attempted except the characteristic turnings of the legs. The tops were of solid wood with a slight rounded moulding at the edge. Cushions of bright fabrics, sometimes fringed, were used with the stools.

Benjamin Franklin writes of how his great-grandfather, in the old country, kept the family Bible strapped open in the space under the seat of a joint stool. He would turn up the stool and read, one of the children standing guard at the door to warn of the approach of an unwelcome visit from the king's authorities.

Forms, as the long benches were called, partook of the same design and character as the stools, and were cushioned in the same manner.

Of tables there were several types. The most primitive is the trestle table (fig. 12), which consists of a loose top resting upon two or more trestles joined

FIG. 8. SLAT-BACK CHAIR

FIG. 9. CARVER CHAIR
SPINDLE TYPE

FIG. 10. LEATHER-COVERED
CHAIR

together by a brace. The vertical shaft of the trestle might be turned or chamfered. The brace was plain and pegged into place. The more elaborate examples of trestle tables have turned balusters resting upon the brace and giving considerable decorative quality to the piece.

Another sort is the rectangular table with four legs turned to typical profiles, stretchers, and a skirting, the angle between legs and skirt sometimes filled with a bit of fretwork (fig. 13). These tables were made in both square and oblong shapes, the legs turned in a variety of ways, the skirt either plain or moulded (fig. 14).

The gate-leg[1] table (fig. 16) makes its appearance with this early furniture although its general use dates late in the period. The gate-leg type, when closed, consists of a long narrow table with large drop-leaves; when the leaves are raised, they are supported upon so-called "gates" pivoted to the main portion. When the table is closed the floor space covered is very small in proportion to the size of the table when opened, and this practical expedient for saving space was of value in the small rooms of the houses, which were crowded with large furniture. Of these tables the shapes of the tops when the leaves are raised are round or oval, square or oblong. The legs are turned to typical designs and little other decoration occurs except occasionally a cut-out skirt at the ends.

A variation of the gate-leg table is the so-called butterfly[1] table (fig. 15), in which instead of a "gate" a flap, pivoted vertically, supports the drop-leaf in place. The usual curved shape of this flap gives the name to the type.

[1] A modern name for this type.

The chair-table was another piece whose popularity resulted from the necessity for economy of space. Here the heavy chair, closely related to the wainscot chair in its structure, is fitted with a tall back, pivoted at the point where the arms join the back-posts. The back could thus be swung forward and down and, resting on the arms, form the top of a table, which might be any of the usual table shapes.

FIG. 11. STOOLS WITH TURNED LEGS AND PLAIN STRETCHERS, ONE WITH MOULDED SKIRT

These, then, are the chief furniture forms of the earliest period, and from them developed practically all of those elaborated pieces which a more sophisticated taste demanded in later times.

The preponderant wood of this period is oak, but it was combined frequently with pine and other soft woods where too great wear was not required. Oak, ash, hickory, chestnut, maple, acacia, whitewood, and red cedar were all employed, or in fact any local wood whose qualities rendered it of service.

The Gothic tradition is carried on in another detail, that of frequently painting or staining the furniture

black and a bright brick red. These colors were used to emphasize the rather flat carving or to bring out mouldings on chests and drawer fronts. Some few pieces were painted with designs on a dark background.

Colored textiles supplied one of the most important elements in the decorative effect of the interiors of the earliest days. The textile industry in its beginnings in America was largely confined to materials spun and woven by Colonial women for purely utili-

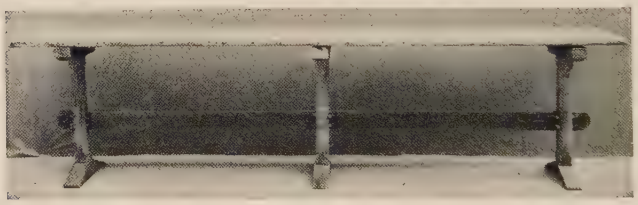


FIG. 12. TRESTLE TABLE OF PINE AND OAK

tarian purposes, or "wrought" in their leisure hours in stitches and designs with which they had been familiar at home. A study of seventeenth- and early eighteenth-century inventories and eighteenth-century newspapers and contemporary descriptions of early homes shows that many of the same rich fabrics used in the houses of England came to America in considerable quantities.

We have noted the use of cupboard-cloths, chair-pads, and stool-cushions of bright hue and rich materials. In addition to these there were table carpets and curtains for beds and windows, both woven and wrought.

Turkey-work is noted as in general use from 1646 for cushions and furniture coverings. That doughty old settler, Major-General Edward Gibbons, English

FIG. 13. RECTANGULAR TABLE WITH TURNED DECORATION

FIG. 14. RECTANGULAR TABLE WITH TURNED DECORATION

by descent—merchant of Boston in 1629, major-general of militia 1649–51, and described by Johnson (1654) in his Wonder-Working Providence of Sions Saviour in New England as "a man of resolute spirit, bold as a Lion, being wholly tutored up in N. E. Discipline, very generous and forward to promote all military matters; his Forts are well contrived, and batteries strong, and in good repair"—left behind him in 1654 thirty-one cushions, of which eleven were window cushions, four damask, four velvet, two leather, and one Turkey-work. "Raught" window curtains and cushions appear from 1653 on. The last half of the seventeenth century was an age of needlework. Houses in the Colonies, like those in England, were bright with stump-work, petit-point in imitation of tapestry, crewel-work in bright flower designs on linen, inspired by the painted cottons from India, and the zigzag patterns especially used during the reign of William and Mary.

Anne Hibbins, the third person executed for witchcraft (1656) during those strange psychological waves which at frequent intervals swept New England for over half a century, widow of a successful Boston merchant who had long been a deputy to the General Court and was assistant at the time of his death, beautified her home with "a green say[1] cushion, a violet pinckt cushion, a velvet (10s) and a wrought cushion with gold (5s), a wrought cupboard cloth, a green say valance, a green cupboard cloth with silk fringe, a green wrought do. with do., one wrought valliants, five painted calico curtains and valence, one cupboard cloth with fringe, and one wrought

[1] A cloth of fine texture, resembling serge; in the sixteenth century sometimes partly of silk, subsequently entirely of wool.

FIG. 15. BUTTERFLY TABLE

FIG. 16. GATE-LEG TABLE OF THE TRESTLE TYPE

Holland cupboard cloth." The painted calico curtains referred to are those gorgeous fabrics from India, painted with the design of the tree of life, with its brilliant foliage and many-colored birds, a design which, copied by the Portuguese, French, and English textile manufacturers, had great vogue in Europe and America during the seventeenth and eighteenth centuries. It is an interesting thought that Mistress Anne Hibbins was able to procure for the bed hangings of her Boston home painted calico unquestionably of design and quality similar to that noted seven years later by Pepys in his Diary in 1663: "Bought my wife a chint, that is a painted Indian calico, for to line her new study." Similar calico serves as a covering in one of the seventeenth-century rooms.

Such inventories of early New Englanders as these, of which many exist, give us ample authority for the use in our seventeenth-century rooms and top floor gallery of seventeenth-century velvets, damasks, plushes, camlets, and fabrics of the Orient for hangings and chair, table, chest, and cupboard coverings as a proper accompaniment to the superb seventeenth-century furniture of the Bolles Collection, largely the product of New England cabinet-makers.

It must not be supposed that the effort of the time was to decorate consciously or to achieve studied effects. Such decoration was purely an expression of the human love of color and comfort, an unaffected and sincere demand for pleasant surroundings in daily life. It gave to the colonists in their new home some reminiscent feeling of the homes which they had left behind them.

The parlor of Thomas Gregson at New Haven (who was lost on the "Great Ship" in 1646) contained

among other things two tables, one cupboard and cloth, one carpet (for table), eight chairs with four green cushions, thirteen stools, four window cushions, and ten curtains, a record which evidences a somewhat crowded condition. The inventory of William Wardell (1670) mentions two stools with silk fringe and five green wrought cushions. Jacob De Lange, a surgeon of early New York, had (1685)

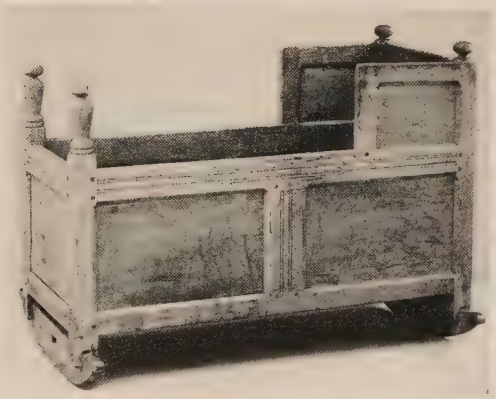


FIG. 17. CRADLE OF STILE AND RAIL CONSTRUCTION MOULDED DECORATION

twelve chairs of red and six of green plush. Margharita Van Varick (1696), the Long Island minister's widow, whose china is mentioned on page 37, had six satin cushions with gold flowers.

The use of window curtains was not confined to important houses, as is shown by many inventories of a simple sort; for example, that of Philip Menthorn, a wheelwright in New York, which includes (1728) "four callico window curtains and vallins and callico chimney cloath, one suit of Flowered curtains, and Vallins" and "Four Linnen curtains and Two

Linnen window Vallins" in the bedroom. The ruffled chimney cloth was usual in homes about New York, where the Dutch tradition was strong.

By the last quarter of the seventeenth century the use of fine textiles warranted, at least in the cities, the establishment of upholsterers' shops. Four of these in Boston were owned by Ebenezer Savage (1682), John Wolfender, Alexander More (1683), and Joseph Just (1688).

Leather also played a goodly part in the upholsterer's trade. Certain simply constructed chairs, with or without arms and slightly decorated with turning, were covered on seat and back with colored or natural tanned leather held in place by large-headed tacks (fig. 10). In the parlor of Capt. William Tyng in 1653 stood "eight red leathered back chairs and two low leather back stools" while in the 1654 inventory of Major-General Gibbons were included "seven leather and one green chair."

Next to gay upholstery, the metalwork formed the most important adjunct to the decorative scheme in the early houses. From very early in the settlements silver, pewter, brass, and ironwork are mentioned in inventories, often in considerable quantity, although but a small proportion of these has come down to us.

At a time when banks were lacking to safeguard precious metal, much of the silver possessed by colonists was made up into utensils of beauty and usefulness which could at need be melted down for other purposes. The rapid increase of wealth after the first pioneer years brought much of the precious metal into the Colonies. When we recall that by the third quarter of the seventeenth century practically the whole

of the eastern seaboard had been settled to varying depths into the interior, that a population of over seventy thousand people was busily engaged in agriculture, manufacturing, or commerce, and that there was a constant traffic over the high seas with many parts of the world, it is little wonder that wealth increased surprisingly.

By 1676 there were seven hundred and thirty Massachusetts ships. Of these very many traded with Europe and the West Indies. In 1675 an English visitor to Massachusetts wrote, "The merchants seem to be rich men and their houses as handsomely furnished as those in London." Thus, with this industrious activity and far-flung commerce, the stream of silver was turned in the direction of America where in exchange many of the staple products for European nations were to be had in large quantities.

The comparative simplicity of the standards of living as compared with those of the aristocratic classes in England accounts for the absence of the very elaborate plate which is contemporary in England, yet in the design and workmanship of such silver as the Colonies produced is set an artistic standard higher than is exhibited in either the contemporary furniture or architecture.

The silversmith, who handled this precious material, soon came to hold a very high place in all communities. His contact with the most valuable medium of exchange put him in a position of trust which often led him to the office of town treasurer, or other responsible positions. His training at home had given him a technical skill which far surpassed that of other craftsmen. Hence, throughout all the Colonial era,

the names of silversmiths loom large in civil and patriotic affairs.

Such men as John Hull and Robert Sanderson (a caudle-cup bearing their mark is exhibited on this floor) are typical of the group of silversmiths whose integrity gave them positions of responsibility. Appointed mint-master in Boston in 1652, Hull chose his friend Sanderson as his partner and for thirty years these two coined silver, mainly for local circulation. Their first coins—a shilling and a six-penny piece—were the first silver currency made in this country. Examples of these are in the Clearwater Collection of American silver.[1]

Drinking-vessels formed the chief group of silver utensils in both New England and New Netherland. Tankards, mugs, and caudle-cups were the most usual forms for domestic use, while for church service there were beakers and baptismal basins. For the design of these pieces, the contemporary English plate formed the basis, simplified in decoration. The tankards are straight-sided, in the form of a truncated cone, with flat, serrated lids and high thumb-pieces. There is some slight decoration about the base, on the handle, and on the thumb-piece of the lids. The caudle-cups, two-handled, followed the bulbous form of the English types, while the mugs, usually straight-sided, resembled in general form the tankards. The beaker (figs. 28 and 31), also straight-sided, flaring, and decorated at the base, occurred both in domestic and sacramental use, partaking largely of the solid Dutch quality which it early had assumed.

[1] For a full treatment of the silver see American Silver of the XVII and XVIII Centuries in the Clearwater Collection, by C. Louise Avery.

In the embellishment of all of these we find a preference for those simple means which characterized the decoration of the furniture. Good mouldings were employed in almost every case, and the modeling of the pieces is, with very few exceptions, approached from the point of view of one familiar with turning as a method of work. The baluster profiles of the standing cups actually reproduce the turned detail of contemporary furniture. A certain amount of simple repoussé was attempted, usually consisting of an incised outline, the figures slightly modeled within this outline. Small cast details which reflect the individuality of each Colonial silversmith were also occasionally employed. Some engraving, too, appears but it is usually simple in design and somewhat crudely done, although among the silversmiths at an early date were men trained to use the engraver's tools.

Silver of this period is excessively rare today. Much of it was melted and remelted in the centuries between, and much of the domestic plate which is left to us has been preserved through its inheritance by church organizations for sacramental use, or from a few families where individual pieces have been cherished. The inventories, however, give some clue to the amount of silver possessed by seventeenth-century families—sometimes no inconsiderable amount. Governor Eaton's inventory included plate valued at £107.11.

Pewter, a soft-hued alloy of tin, lead, and copper, long used as a substitute for silver, played an important part in Colonial seventeenth-century furnishings. At this time it was largely imported from England, since its modest value, appraised in inventories at from three to eleven pence per pound,

furnished no stimulus for local manufacture, nor did economic reasons for its preservation hold as they did in the case of silver. Almost no traces exist of the few pewterers who worked here, and their handiwork has almost entirely disappeared. The softness of the metal and its lack of resistance to heat account for its disappearance into the junk heap. The New England inventories, however, mention it in astonishing quantities. That of Theophilus Eaton (1657), quoted above, includes two hundred and fifty-three pounds of pewter utensils. It is rather remarkable that so much pewter was mentioned in early Colonial inventories, as Samuel Pepys in his diary, October 29, 1663, in an account of the dinner at the Guildhall on Lord Mayor's Day notes, "It was very unpleasing that we had no napkins, nor change of trenchers, and drank out of earthern pitchers and wooden dishes."

The list (1681) of the estate of Henry Silvester of Shelter Island, L. I., mentions two hundred and eighty pounds of pewter valued at £14, and the inventory (1678) of the store owned by Col. Francis Epes of Henrico County, Virginia, includes among other articles in stock pewter salts, candlesticks, tankards, and spoons.

The great quantity of wrought-iron utensils for kitchen use is witnessed in almost every inventory. In the Eaton list of 1657 there were numerous andirons and fire-dogs, a cast-iron fireback, firepan, tongs, poker, and the complete equipment for many fireplaces. There is listed one pair of "great brass andirons," which were probably used in the hall in conjunction with the smaller "doggs" which held the backlog in place. Earlier still, 1653, Captain Tyng of Boston had "a great pair of brass andirons and a pair

of carved bellows." Governor Goodyear of New Haven in 1658 had andirons of brass, while Sir William Phipps in 1696 had two pairs. We learn from this that not only wrought iron but fine brasses, probably imported, were used quite early and lent a sparkle and brilliance to already gay interiors.

Of brass and of iron were the primitive lights of the period. The so-called betty-lamp preserves a form

FIG. 18. BETTY-LAMP AND RUSH-LIGHT HOLDER OF WROUGHT IRON

which goes back at least to Roman days, if not earlier. These betty-lamps, low pear-shaped dishes, with a spout-like projection at one end and a raised handle at the other, were filled with oil or tallow from which the wick extended over the spout. To the handle was attached a jointed rod of varying lengths, fitted sometimes at its end with a spike pointing downward. This could be stuck into a projecting shelf or beam and the light suspended. Rush-lights, too, were used, the rushes set in a metal holder (fig. 18).

Candlesticks are noted, but until late in the cen-

tury candles were in the nature of a luxury and were employed only on special occasions. The interiors would thus seem to have been dimly lighted at night, but the customs of the country presupposed an early bedtime and daylight sufficed for most activities.

The survival in the American Colonies of the use of armor such as was customary at home is not surprising, but very little of it has been preserved. In most houses there was an adequate equipment of firearms, both for hunting and for defense. The companies of militia were fitted with body armor, following in its form the English contemporary types. Examples of Cromwellian armor and a group of American-made halberds in the main gallery suggest the general types and character. We have the record (1654) of Major-General Gibbons leaving, in addition to a number of firearms such as muskets, pistols, arquebuses, a cross-bow and a long bow, a poleaxe and a pike, sixteen pieces of armor and one "complete corselet." Such armor, kept in condition and ready for use, unwittingly played some part in the decorative effect, reflecting in polished surfaces the light and color of the rooms. Records evidence the existence of armor-making on an extensive scale in Hartford, Connecticut, at the end of the seventeenth century.

Unquestionably in the earliest days, probably well through the first half-century of colonization, wooden trenchers, platters, bowls, and mugs were the general rule upon the New England dining tables. At a comparatively early date, however, we find considerable use of pewter, silver, and pottery; and as the years go on a great deal of pottery, generally imported and of the common types used in England at the time, made its appearance.

Some of the early slipwares of Staffordshire, which reflected the Elizabethan tradition as surely as did the architecture and furniture, were brought over from England. Examples of the type are shown on this floor and others may be examined in the collection of English pottery in Wing K. Inventories of "whit cups" (1646), "six small blue dishes" (1651), "ten pieces of white earthen dishes" (1659), and "Dutch Earthen platters" (1661) indicate that the white and the blue and white faience of Holland, later copied in England, had a certain utilitarian vogue in the northern colonies. In 1657, there are mentioned as belonging to Governor Theophilus Eaton "5 earthen potts and 10 earthen dishes" and a "cheny basin," as well as "a box of 10 trenchers" (wooden).

Aside from these early potteries, stoneware or tin-glazed, there is every indication that, particularly in New York, there were acquired by the colonists many of the K'ang-hsi porcelains which were first brought into Holland by the Dutch East India Company and thence exported to America.

The inventory of Cornelis Steenwyck, mayor of New York (1668–1670), who died in 1685, shows that in the "Great Chamber were nineteen porcelain dishes and two flowered earthen pots." Margharita Van Varick, the widow of the minister of the Reformed Dutch Congregation on Long Island, left behind her (1696), "Three East India cups, three East India dishes, three Cheenie pots, one Cheenie pot bound in silver, two glassen cases with thirty nine pieces of small china ware, eleven India babyes" and one hundred and twenty-six pieces of various kinds of chinaware, bowls, jugs, flower-pots, toys, and images. Other inventories indicate that the possession of a

hundred pieces of pottery and porcelain was not uncommon for a seventeenth-century New York burgher.

Groups of ceramics, therefore, contributed their share to the ensemble, the dull grays, browns, and reds of the slipware contrasting pleasantly with the lighter and gayer Delft and the more fragile porcelain from the Orient.

Glassware, too, was by no means unknown, and was imported in large quantities. At quite early dates we find such items as "a case of bottles" in the inventory of Ephraim Huit of Windsor, Connecticut (1644), "a case and seaven glasses" from the inventory of Joseph How, Lynn, Massachusetts (1651), and "a case of bottles with a glasse in it," owned by that sturdy old warrior, Major-General Edward Gibbons, in 1654.

From all this it will be seen that before the first half-century of colonization had passed, in fact before the great Puritan immigration was over, the American colonists up and down the seaboard were well equipped with most of the necessities and many of the luxuries of comfortable living. Their houses were cosy and pleasant, their rooms furnished cheerfully, and their taste appreciative of beauty in textiles, metalwork, glass, and pottery. All of these created a domestic interior reminiscent to a surprising degree of the English or Dutch homes from which the settlers of New England and New Amsterdam came.

Toward the end of the first fifty years of colonization, there began to be felt here certain foreign influences, both continental and Oriental, which had found their way into England during the preceding age of exploration and discovery. With the introduc-

tion of these new elements comes a change in the general aspect of the furniture as well as of the architecture. Although the furniture, at least, preserves the structure, form, and decoration which have been outlined above, it shows a slightly increased sophistication both of decoration and of design, followed by a certain refinement in scale and in craftsmanship. A few new materials were introduced.

This change, which came in the last twenty years of the seventeenth century, was the first step in a transition toward the full sophistication of the eighteenth. Its effect upon architecture was at first not very noticeable. A few attempts at stile and rail paneling were its chief marks in the interiors of early houses. By the first quarter of the eighteenth century, however, the change had become very marked. A carefully ordered planning of houses with a central hall running through, featuring the stairway, began to be the rule in the better buildings. Walls with beveled panels and bolection mouldings followed those which in the time of William and Mary were fashionable in England. The fireplace, no longer used only for cooking, was reduced in size and surrounded with a bold bolection moulding. The stud was higher and the heavy beams were often covered by a plastered ceiling; cornices appeared in rooms and the higher ceilings gave greater dignity. This was true of the finer houses, many of the small houses in rural communities continuing the old methods.

On the exterior of the houses the change is strongly marked. The earlier houses in the late Gothic tradition had emphasized the vertical dimension with high-pitched roofs and chimney stacks. The walls were carried up to form gables for windows which

lighted the attic story. The window spacing was not necessarily symmetrical, and the windows themselves when grouped were mullioned and fitted with casements.

With the new type we have the influence of the ordered architectural study of the Renaissance. This laid an emphasis upon the horizontal rather than the

FIG. 19. LOWBOY VENEERED IN BURLED WOOD

vertical, and was carried out in the houses by having the projecting cornices break the line between the wall and roof, the rows of windows symmetrically arranged and regularly spaced, and, in brick houses, by the projecting band course marking the second-story level. The windows assume a different form, the opening unbroken by mullions and filled with sash, sliding up and down, with wooden divisions between the glass panes.

The planning and the design of the elevations have become a matter of more careful study than hereto-

fore, and much of the reasoned order of classical and Renaissance architectural design is seen in the resulting building. Houses of this type are pictured in the monumental "South Prospect of Ye Flourishing City

FIG. 20. WALNUT HIGHBOY. THE TURNED LEGS AND CURVED STRETCHERS SHOW THE INTRODUCTION OF CONTINENTAL EUROPEAN INFLUENCES

of New York in the Province of New York in America" (1721) hung at the head of the staircase.

To return to the furniture, let us note the changes which came about through the introduction of foreign influences which reached America by way of England in the last quarter of the seventeenth century. Of the

main furniture forms of the earlier time the court cupboard and the wainscot chair practically disappear and the form or bench is little used. The chest appears in two variations, the chest of drawers and the highboy (fig. 20). The lowboy (fig. 19),[1] created to match the highboy, falls into the group of tables. The desk-box has followed the example of the chest and, first acquiring drawers below the box, has been raised on a supporting framework and become the desk much as we know it today (fig. 21). Chairs of considerable variety are perhaps more affected by the changed style than any other of the furniture forms.

Turning and carving still remain the principal methods of decoration and the construction continues the tradition of rectangular joinery. The carving and turning have become more delicate and more subtly modeled, the carving approaching nearer to a plastic effect, possessing gentler gradations of surfaces and a finer finish than the earlier type, the turning following more elaborate and more carefully studied profiles, finer in scale. While the structure actually remains rectangular, a number of curves begin to appear in skirtings of highboys, lowboys, and tables which eventually lead into the next step of curved structural members (figs. 20 and 24).

Under William and Mary had come into England a number of Flemish details. These are reflected both in the carving and in the turning of the furniture in America. In chairs particularly, elaboration was attempted and carved and openwork crestings and front stretchers give a decided richness. The so-called Flemish scroll forms the basis for the carved designs

[1] A modern word.

(fig. 25). Through Portugal from the Orient came the use of cane for chair seats and backs, and many caned chairs date from this period—a splat made up of cane between two wooden supports being the usual form (figs. 24 and 25). Another variation of this, and a typically American one, is the banister-

FIG. 21. DESK VENEERED IN FIGURED WOODS

back chair (figs. 22 and 23). Here, instead of a caned splat, the back is filled with split turned balusters, the flat side toward the front. The Flemish foot—a flattened S scroll—appears on chairs, while the so-called Spanish foot (figs. 23, 26) is used in conjunction with turned detail on legs of chairs and tables.

The turnings of legs of tables, highboys, and lowboys are variations of vases or baluster forms, usually tapering toward the bottom. One of the best-known types is the cup turning, another the bell turning, a

third the trumpet turning, each so called from its similarity to the article named. Below the cup or bell the vase motif appears, often simplified into an inverted cone. Another form of leg, popular under William and Mary in England and frequently found in America, has the vase portion hexagonal or octagonal in section. Stretchers on such furniture as this are usually curved in studied arrangement.

Another and very marked innovation is the employment of veneers of figured woods on the case furniture, that is to say, furniture fitted with drawers (figs. 19 and 21). Walnut, burl or crotch, butternut, and other woods whose grain and figure are decorative elements in themselves, were used to enrich drawer fronts, desk fronts, and table tops. These veneers were usually outlined by bandings of contrasting woods.

The change which came over the furniture at the end of the seventeenth century is thus seen to be considerable. It marks an effort in the evolution of conscious styles, which in the next period is developed to the full. The basic principles of construction and decoration remain unchanged, thereby marking a survival of the earliest English traditions of joinery, but the improvement in craftsmanship and the refinement of decoration are in line with the higher standards of artistic accomplishment which came into England with the influx of French and other foreign workmen at the end of the seventeenth century, and which were prompt to affect American work, since numbers of English workmen were coming over year by year.

By the end of the first quarter of the eighteenth century, the effects of new stylistic influences of a

FIG. 22. BANISTER-BACK SIDE-CHAIR

FIG. 23. BANISTER-BACK ARMCHAIR WITH SPANISH FEET

FIG. 24. CANE-BACKED SIDE-CHAIR

different character were being felt, but in the provincial districts the older mode continued. Thus we find an overlapping of styles between 1720 and 1740 which is confusing only when looked at from the strict chronological viewpoint. The impulse behind the design of each is distinctly different, and if they are judged from this aspect no confusion will arise.

It is furniture of the earlier spirit which is shown in the third floor gallery, furniture of rectangular construction, decorated with carving, turning, or moulding, later with veneers. It runs through a development from the heavy large-scale pieces of Elizabethan tradition to the more delicate and sophisticated work which followed the fashion popular at the time of William and Mary. The materials include many local woods, finer in grain than the oak, ash, and hickory of the earlier day. Fruit woods, nut woods, maple, and a large group of woods locally abundant appear in parts of many pieces. Certain of the chairs were painted with lamp-black, and the chests of drawers were so treated where the poorer woods were used. The imitation of Oriental lacquer which had found a place in England during the reign of Charles II was echoed in America by painted chests of various types where flowing designs in red, yellow, and white ramble over a black surface. Some japan-work was done here, as the Boston News Letter of April 25, 1715, told its readers: "Looking-Glasses of all sorts, Glass Sconces, Cabbinetts, Writing Desks, Bookcases with Desks, old Glasses new Silvered, and all sorts of Japan-work, Done and sold by William Randle at the Sign of the Cabinnett, a Looking-Glass Shop in Queen-Street. . . ."

Clocks were luxuries, but not uncommon in the

seventeenth century. One owned by Abraham Shaw (1638) of Dedham was valued at 18 shillings and "one clock and case in Ye Great Parlour" of the Rev. John Cotton (see page 70) was inventoried at £6. The latter was of the spring-driven kind which stood on cupboards, chests, or tables. More common were those in which the propelling force was obtained from weights as in the one hanging on the walls of the

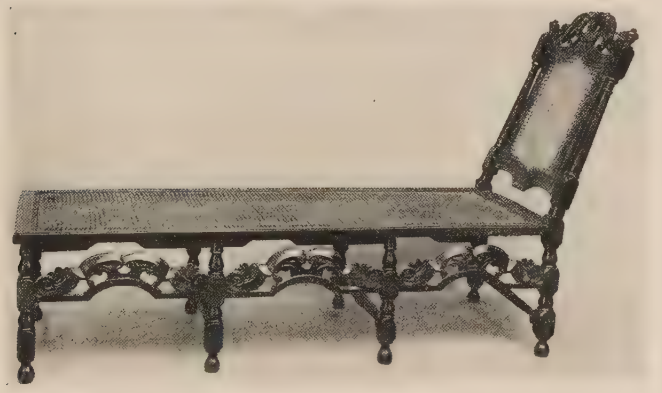


FIG. 25. COUCH SHOWING USE OF FLEMISH SCROLLS IN CARVING

reproduction of the Capen house kitchen. The older clocks had no pendulums, but a balance controlled the movement. Tall clocks did not appear until late in the century. Most of them were of English manufacture though William Davis is listed as a clockmaker in Boston in 1683.

In the early part of the next century clockmakers came from abroad to ply their trade. One of these thus advertised in the Boston News Letter of October 6, 1707, "This is to give Notice to all gentlemen and others, that there is lately arrived in Boston from

London by way of Pensilvania a Clock Maker. If any person or persons hath any occasion for New Clocks; or, to have old Ones turn'd into Pendulums; or any other thing either in making or mending: Let them repair to the Sign of the Clock Dial at the South Side of the Town-House in Boston, where they may have them done at reasonable rates. Per James Batterson." An advertisement along similar lines by Isaac Webb appeared the following year. John Brand from London set up a clock business in Boston in 1712, and was followed in the same year by Thomas Bradley and Joseph Essex who advertised "30 hr. clocks, week clocks, month clocks, spring table clocks, chime clocks, quarter clocks, quarter chime clocks, church clocks, Terret clocks."

By this time, as we have seen, the communication between America and Europe was continuous, the accumulation of wealth in the Colonies was marked, and the resulting inflow of imported accessories for household furnishing, as shown by records of the time, was very great. The first generation of colonists had been gathered to their fathers and the later generations, developing under conditions less arduous than their predecessors had known, evolved a very well-regulated and pleasant domestic and social life. Particularly along the seaboard, where the hard life of the frontiersman was not known and where rich merchants set a high standard of living, the comforts and luxuries of household appointments were rather the rule than the exception.

The increased luxury of living in the early eighteenth century is witnessed in the following description of the town of Boston contained in The History of New England, by David Neal (London, 1720):

CHAIRS SHOWING THE INTRODUCTION OF THE SOLID SPLAT AND CURVED CRESTING

FIG. 26. SIDE-CHAIR WITH SPANISH FEET AND TURNED LEGS

FIG. 27. SIDE-CHAIR WITH AN EARLY USE OF CABRIOLE LEGS

The Conversation of this Town is as polite as in most of the Cities and Towns of *England;* many of their Merchants having travell'd into *Europe;* and those that stay at home, having the Advantage of a free Education with Travellers; so that a gentleman from *London* could almost think himself at home in *Boston*, when he observes the numbers of People, their Houses, their Furniture, their Tables, their Dress and Conversation, which perhaps is as splendid and showy, as that of the most considerable Tradesman in *London*.

To the textiles for drapery and upholstery which continued in favor was added a variety of rich materials to which the French and Flemish weavers had given vogue in England. The later inventories become more elaborate, and diaries, correspondence, and newspaper advertisements reveal the ever-growing use of fine textiles in the embellishment of the home. Painted and printed calicoes, linens, and muslins are freely noted; "glazed chince" was advertised in the Boston papers as early as 1712; "calicoes," "blew Linnen," "kentins," "India chints," and "says and serges," the preceding year. These, when used for window and bed curtains and chair coverings, could not fail to impart an element of beauty to parlor or bedroom.

The appearance of textile printers and dyers from London, which was noted in the following advertisement of the Boston News Letter of April 28, 1712, enabled the women of the Colonies to enhance their work by a decorative quality:

This is to give notice that there is lately arrived here from England *George Leason*, who with *Thomas Webber* of Boston, clothier, have set up a Callendar-Mill and Dye House in Cambridge-street, Boston, near the Bowling Green: where all gentlemen Merchants and others may have all sorts of Linnens, callicoes, stuffs or Silks Callendar'd: Prints all sorts of Linnens;

Dyes and Scowers all sorts of Silks, and other things and makes Buckrames; and all on very reasonable Terms.

Meantime our trade with Portugal was large, and the importation of French silks and stuffs into Boston grew to such an extent that it aroused in 1721 a pro-

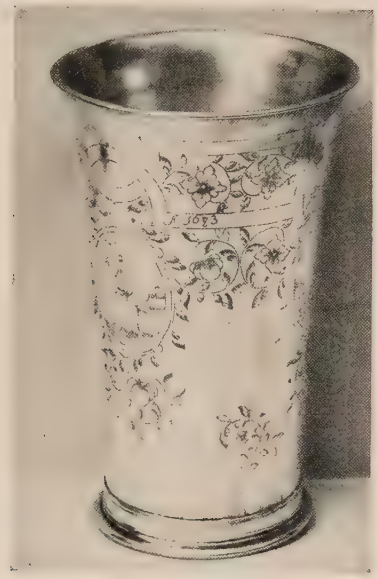


FIG. 28. BEAKER BY JACOB BOELEN (1654–1729), DATED 1683

test from the merchants dealing in English goods. The cargoes of the rich prizes taken by our Colonial privateers, Spanish and French merchantmen, many of which were laden with the products of the looms of the Old World, also contributed to our New England furnishings.

Metalwork, too, displayed a finer quality of craftsmanship and a more delicate decorative treatment. The work of the Colonial silversmiths of this time

reaches a supreme excellence. The taste which the Dutch influence of William and Mary brought into England, and which governed the American work, preferred a solid, simple form with concentrated decoration. The teapots first follow the lines of the small porcelain examples from the East, and gradually increase in size and assume a pear shape (figs. 36 and 37). Curved lines appear in the domed lids of both tankards and flagons, and in the slightly bulbous form of mugs. There still continue the straight-sided, truncated cone forms in tankards (fig. 29) and pots for coffee and chocolate, but octagonal forms are also employed, recalling those so usual in the legs of highboys and lowboys.

The decoration includes fine mouldings, gadrooning, pierced work, engraving, cast details attached to handles, repoussé, and twisted wire. But the use of all of this ornament is restrained and well subordinated to the broader surfaces of clear, fine metal (fig. 34).

The silversmiths had increased in number tremendously, in common with all of the other craftsmen, and many of them were men of prominence in affairs, continuing the tradition of the earlier day. Such a man as John Cony (1655–1722) of Boston is representative of the Colonial silversmith (fig. 32). He was born here and learned his trade under Hull and Sanderson. Like most silversmiths, Cony was an engraver; he engraved the plates for the first paper money used in the Colonies. An inkstand made by him, on exhibition in the third floor gallery, evidences his skill as a craftsman (fig. 30).

Edward Winslow (1669–1753), of a famous New England family and one of the greatest Colonial smiths, did much of his finest work during this period.

FIG. 29. TANKARD BY PETER VAN DYCK
(1684–1750)

His activities, aside from his craft, included many civic duties, military and judicial.

In the vicinity of New York certain influences from Holland came direct and were cherished among the Dutch families who settled so widely thereabout. The silver here, therefore, shows a stronger Dutch influence than that of New England, since the models for work were pieces made by English silversmiths copying Dutch silver, or actual work from Holland. The Wynkoops, the Boelens, Peter Van Dyck, Oncle-bagh, among many New York makers, produced superb examples of their art-craft more elaborate in decoration than those of New England (figs. 33, 35). Beautiful mouldings and cut-out bandings of leaves, fine engraving and repoussé add richness and beauty to the solid proportions of the silver utensils (fig. 29). Their handiwork may be studied in the Clearwater Collection.[1] Almost all the Colonial plate can be definitely ascribed, as the makers stamped their work with their initials. Such identification is impossible in the other crafts.

Large quantities of silver were owned by the well-to-do families of the period and by the churches, which received from members many gifts and legacies of tankards and beakers which had had long household use.

Pewter, too, held its place in popular use. The types, like those of the silver, followed the late seventeenth-century mode whose character is suggested in the group of Charles II tankards and dishes on exhibition in one of the seventeenth-century rooms. Similar to these, no doubt, were the pewter items listed

[1] Described in American Silver of the XVII and XVIII Centuries in the Clearwater Collection, by C. Louise Avery.

in 1701 in the estate of that notorious pirate, Captain Kidd of New York. These included three tankards, thirteen dishes, two candlesticks, thirty plates, five basins, and two salt-cellars.

In the first quarter of the eighteenth century coal grates made their appearance and were extensively advertised, and around 1720 they appear to have been

FIG. 30. INKSTAND BY JOHN CONY (1655–1722)
THE SMALL LIONS RECALL SIMILAR FORMS IN
ORIENTAL AND EUROPEAN SEVENTEENTH-CENTURY CERAMICS

very popular. In the Boston News Letter of April 19, 1714, Ambrose Vincent advertised "ten chaldron of the best New Castle coal . . . to be sold by Public Vendue." On February 9, 1713, Richard Pullin offers for sale "30 chaldron of best New Castle coal." Andirons in brass and iron, fireplace tools and cooking utensils of iron, brass, and copper were both made here and imported in quantities. Many of the simple, practical utensils were beautified by a delicate touch in the workmanship. Fine house hardware in iron and brass received care in its design and manufacture.

The use of candlesticks was by this time more

common. The smoky oil lamp, while still used in country districts and on the frontier, had been superseded in the cities and towns by the candlestick and sconce. The candlesticks of silver, pewter, or brass were generally small, of balustered form, frequently octagonal or of some variation of the octagon in plan. The cups were small and without *bobêches*.

An advertisement of 1706 shows that old-time arms were still used by the companies of militia. In the Boston News Letter of April 22–29 of that year is advertised for sale by Nicholas Boone, bookseller, "a set of Halberts for a foot company to be sold on reasonable terms."

Pottery at this time was tremendously popular. The craze for its collection in England influenced Colonial taste and the tea-drinking custom added to its use.

The custom of tea-drinking was extraordinarily prevalent from the end of the seventeenth century, not only affecting the furniture types but requiring for its proper service earthenware and porcelain cups and tea vessels. When it is remembered that the price of a pound of tea (30 to 50 shillings) would buy eight or ten gallons of rum or a handsome piece of furniture, the tiny size of our early teapots and teacups is easily explained. With these silver and porcelain teapots would go a tea-board, spoons, milk pots, sugar dishes, and all the paraphernalia of the tea-table. Many of the early living-rooms had several tea-tables of various sizes and kinds. The one hundred and thirty-six teapots, doubtless imported for sale, in the estate of Jacob De Lange (1685), chirurgeon of New York, were in all probability Chinese and generally of red unglazed porcelain, the Ori-

ental prototype of those delightful, small, highly finished teapots, dainty and tasteful in design, made by the Elerses and their followers, of which many were impressed with imitation Chinese marks.

The use of pottery had evidently become general enough in the New England Colonies to warrant its being advertised. Among many advertisements of this ware in the Boston News Letter we note in the

FIG. 31. BEAKER BY SHEM DROWNE (1683–1774)

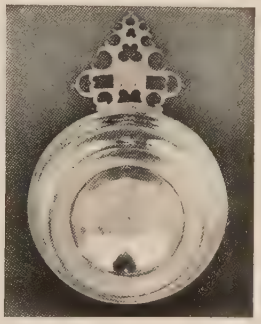


FIG. 32. PORRINGER BY JOHN CONY (1655–1722)

issue of September 17, 1711, "earthenware" as part of a ship's cargo offered for sale, and in the same news-sheet under date of February 9, 1713, an advertisement by Richard Pullin of "Six Hogsheads of Earthenware as Tea Pots &c."

Along with pottery, much glassware was imported and we find it inventoried and advertised throughout the period.

The inventory (1705) of Colonel William Smith of St. Georges, Suffolk County, Long Island, includes "1 case Venice glasses £3" and "flint glasses £3.14.0," while Captain Giles Shelley in 1718 owned forty-five

beer glasses. The Boston News Letter for February 22, 1720, contains an advertisement of "drinking glasses by the crate or dozen."

In an advertisement in Boston in 1731 a very large assortment of glass utensils is listed as just imported from England. It includes decanters, salvers, punch bowls, sugar pots, candlesticks, "barrell cannes," whip, syllabub, jelly, and double flint wine glasses, and fine white japanned glass, in addition to which are mentioned all sorts of common glasses, and

FIG. 33. TWO-HANDLED BOWL BY JACOB BOELEN

earthen and stone wares. In 1732 these glass utensils are named in addition to those above: Monteiths, baskets, bird fountains, pistols, tea sets of white, blue, and japanned glass.

Seventeenth-century inventories do not disclose the same sumptuousness in pictorial art as has been noted in textiles, porcelains, and pottery. Still there is much evidence that oil paintings—portraits, landscapes, and still life—were displayed in many houses.

For the hanging of maps suspended from rollers in its seventeenth-century rooms, the Museum finds ample authority. This use of maps can be seen in paintings by artists of the period, Johannes Vermeer,

Gabriel Metsu, and Gerard Terborch, in Galleries 26 and 27 and the Altman Collection. These, however, were generally hung for utilitarian rather than for decorative purposes, though we do find an advertisement in the Boston News Letter of January 12, 1708, offering "emblazoned Maps," which allows the belief that those rich and beautiful examples of the cartographer's art added their color note to some of our early rooms. As the eighteenth century rolled on, the inventories show that these maps were largely rele-

FIG. 34. PORRINGER BY AN UNKNOWN MAKER

gated to the entry halls and stairways. Of necessity, few such early maps on rollers have survived, as, unprotected by glass, the paper ere long became blackened or discolored by the smoky atmosphere of the environment, and the maps disappeared into the discard.

Many evidences from similar sources, as well as from advertisements, tell us not only that there arose a general use of prints for hanging on the walls, but that print collecting in portfolios was not unknown as a collector's vagary. The reason for the growing interest in prints is easily explainable when we remember that our tiny, early eighteenth-century weekly newspapers made possible a knowledge of what was

going on in both the Old World and the sister colonies. Their columns, rather devoid of local color, were largely given to details of the incessant wars fought with important consequences to the colonists, and the happenings of various sorts in Europe and America. Thus the names of the heroes of the Old World became household words in the New. An eager desire arose to visualize the men and scenes which were in the public mind. Returning travelers and visitors from abroad brought with them descriptions of the cities and towns from which many of the original settlers had come, and thereby whetted the appetite for "Prospects" not only of the mother country but also of foreign cities.

The following advertisement in the New England Courant (Boston) of August 27, 1722, indicates that print selling was a well-established trade, and also dates the introduction into Boston of that monumental engraving of New York, 77 x 20½ inches in size, printed in four sections, which unquestionably is the most interesting engraving connected with our country's early history, and which is exhibited at the head of the stairway:

> To be sold at the Picture Shop over against the Towne-House in Boston *an exact Prospect of the City of New York*, with all Sorts of Prints and Maps lately come from London in frames or without by Will Price.

This interesting engraving, of which only two known copies exist, we find variously priced from ten to eight shillings in New England and New York inventories.

Views of the colleges at Princeton, New Haven, and Cambridge, engraved at an early date, were found in many American houses. The advent of the very rare

view of Harvard College was announced in the Boston News Letter of July 21, 1726 (fig. 74):

Lately Published, A Prospect of the Colledges in Cambridge *in* New England, *curiously Engraven in Copper*, and are to be Sold at *Mr.* Prices *print seller over against* the Town *House*, *Mr.* Randal, *Jappanner* in Ann-Street, *by Mr.* Stedman *in* Cambridge, and the Booksellers of Boston.

FIG. 35. BAPTISMAL BASIN BY JACOBUS VAN DER SPIEGEL

The year 1728 finds Thomas Hancock, a wealthy Boston merchant and the uncle of John Hancock, advertising: "To be sold also at the abovesaid place Pictures in Frames and glaz'd at *the Bible and Three Crowns near the* Town Dock."

The inventory of Governor William Burnet (1729) evidences his interest in engravings, including as it does, in addition to one hundred and fifty-one Italian prints, which were probably kept in a portfolio, "17 masentinto prints in frames 3 ditto small, 3 ditto

that are glazed[1] £5.4.0 and 44 prints in black frames £7.15.0."

The grief shown throughout New England over the death (February 13, 1728) of that eminent divine and scholar, Cotton Mather, prompted Peter Pelham, an English engraver who had come to Boston some years before, to publish in the following week a proposal to engrave a portrait of the deceased. This portrait, the first engraved in mezzotint in this country, together with later portraits by Pelham, was added to the Museum collections in 1924 by the bequest of Charles Allen Munn. It is hung in the Portsmouth room.

On the wall of the Newington room is shown the first engraving made in America by a native-born American which shows some artistic pretension in its emblematic vignette—the plan of "Boston N. Eng Planted A. D. MDCXXX, engraven by Thos. Johnson, *Boston* N. E." and published by Will Burgis (1729).

And so we find this first period, which began in primitive efforts to achieve comfortable and pleasant surroundings in daily life, ending with a sophisticated comfort based upon accumulated wealth, an organized social life, and reasonably stable political conditions. Its earliest artistic expression begins to change with the introduction from England of the new influences which had exerted a potent sway there at the end of the seventeenth century. With the eighteenth century under way, the full effects of this change appear.

[1] The fact that of the above-mentioned sixty-seven framed prints only three were protected by glass answers the question which naturally arises as to why so few of our early ancestral engravings have survived the wear and tear of the past two centuries. The deep matting of prints is a nineteenth-century innovation.

FIG. 36. TEAPOT BY JACOB HURD, FOLLOWING THE CHINESE FORM OF THE PORCELAIN POTS FIRST IMPORTED

FIG. 37. TEAPOT BY JOHN LE ROUX, FOLLOWING A DESIGN REMINISCENT OF TURNING

THE ROOMS OF THE FIRST PERIOD

On the third floor,[1] then, is gathered together a representative collection of the utilitarian arts in the early tradition. In the main gallery and in the two rooms reproducing seventeenth-century interiors are grouped examples of the earlier types before an appreciable amount of pure continental influence is observable. In the other rooms are shown various phases of the transition as these foreign influences began to take hold. The whole group, however, preserves a homogeneous character, strongly marked in the more conventional works of architecture and furniture, less definite in the associated metalwork, textiles, and pottery.

EXHIBITION GALLERY

In this room (fig. 38) are brought together representative specimens of the interior architecture, furniture, and art-crafts of the earliest period of Colonial endeavor, with a few examples in which the first effects of the transition to a new style appear.

In the architectural setting, a modern installation, strict historical precedent has been followed for the treatment of a large room open to the roof. The great trusses supported upon posts at the walls are modeled directly after those in a famous old Massachusetts church, the First Parish Church of Hingham, known as the "Old Ship Meeting-House."

[1] See the floor plan at the end of this Handbook.

FIG. 38. MAIN GALLERY, THIRD FLOOR. THE TRUSSES OF THE ROOF REPEAT THE STRUCTURE OF THE "OLD SHIP MEETING-HOUSE" OF HINGHAM (1681). THE FURNITURE IS OF THE FIRST PERIOD

This treatment[1] shows more emphatically than perhaps any other in America the strong tradition of late Gothic building which the colonists brought with them in the seventeenth century. Not only is the structural truss designed in the manner of late sixteenth-century English work, but the efforts at decoration by the introduction of the great curved members, the small curved brackets, and the chamfering are strongly reminiscent of the halls of many small English manor houses. These simple chamfers lighten the edges of the truss members and add some element of decoration to the posts.

The historic meeting-house, the "Old Ship" at Hingham, Massachusetts, was built in the year 1681, replacing the first meeting-house, which had been put up shortly after the settlement in 1635. Of the second meeting-house we may quote the following description:[2] "On August 11, 1680, the dimensions of the house were fixed by a vote of the town, these being fifty-five feet in length, forty-five feet in breadth, and the height of the posts twenty feet. There were galleries on the sides and porch end."

Undoubtedly the church was originally designed with the trusses exposed, since the finish of their heavy timbers is such as would never have been attempted if they had been meant to be hidden from view. The present ceiling of the church is a later addition and hides the roof-framing completely. The posts in the church are chamfered, the chamfers ending in an elaborate design. This open roof-framing

[1] For the suggestion of this treatment the Museum is indebted to W. W. Cordingly, of Chestnut Hill, Mass., who very kindly supplied both drawings of the old roof and a scale model adapting the old trusses to conditions in the Museum.

[2] Aymar Embury II, Early American Churches, p. 38.

was the normal and usual method with which the early settlers had been familiar, and thus it is that they would undoubtedly have roofed any large, high room.

An interesting record of 1657 from Dedham, Massachusetts, tells of another such church, now destroyed, where an open timber roof must have existed. This record states the request "that liberty be given to some young men to build a gallery between the two great beams on the south side of the Meeting House." The great beams referred to must certainly have been the heavy bottom members of a roof truss of some sort.

The high lighting in the end of the gable is a concession to practical necessity. It permits a consistent roof treatment in the spirit of the time and shows the furniture and other objects under a diffused side-light, thus bringing out much of their original quality. The "Old Ship Meeting-House" was lighted by dormer windows in the roof and the arrangement of the roof trusses was somewhat different from that of the present gallery. The necessity of obtaining strong cross-lighting for the study of the various objects exhibited has led us to follow an English precedent for gable lighting rather than the dormer method more general in America, which was more economical of glass. This gable lighting is wholly consonant in character with the architectural scheme of the room and the traditions with which the early colonists were familiar, but to date no actual example of its use in America has been discovered.

The greater part of the furniture shown in this gallery is of the heavy oaken type used by the earliest settlers. The group of chests (figs. 1 and 2) includes

the simple ones with stile and rail paneling ornamented with carving, moulding, or turning, and others showing the introduction of one or more drawers beneath the box receptacle. In the latest development of the chest, the chest of drawers, the box portion has been crowded out. One or two early examples of the highboy (fig. 2), the chest raised upon a supporting framework, lead to the later forms shown in the adjacent rooms and on the floor below.

The cupboards (figs. 5 and 6) give a clear idea of the variety of form and decoration found in these most imposing pieces of the seventeenth century. Carving, turning, moulding, and applied motifs serve as decoration and different arrangements of doors witness the possible variety in their design. Upon the cupboards are arranged groups of pottery or silver, giving a suggestion of the decorative possibilities in their use.

Desk-boxes (fig. 3), decorated in the same manner as the chests, include the type in which this small piece has been raised on legs (fig. 4), thus leading the way to the development of the desk form.

Of chairs, there are a number of the wainscot type (fig. 7), ornamented with turning and carving and fitted with the thin pads which gave some comfort to the hard seats. A large and heavy seventeenth-century chair combining slats and spindles is shown, for comparison with the turned chairs and slat-back chairs developed from it. Of these two types, the spindle or turned, and the slat-back, there are several examples, the so-called Carver chair (fig. 9) with its vertical spindles set into horizontal rungs being one of the most interesting. Of the slat-back type (fig. 8), the earliest is that with very heavy back-

and front-posts, the back-posts topped with turned finials, the front-posts with mushroom knobs. The seats of these chairs and the stools are covered with flat pads of seventeenth-century velvet or damask; the universal use of cushions at this period is again evidenced by the record of those owned by one Henry Webb in 1660, which included "six green cushions mixed with yellow" (probably brocatelle), the same number of "velvets, fringed and wrought, six needle-work cushions, and four others with muscada ends"—that is, the color of the muscadine grape.

Of the tables the earliest in type and the most primitive in craftsmanship is the long trestle table (fig. 12) of pine and oak. This is closely related to the refectory tables used generally in English homes of the fourteenth and fifteenth centuries and still to be seen in their original locations. The Museum piece employs no more advanced decorative method than the chamfering of the posts into octagonal form. The brace is pegged into place in the posts, the top is removable, and the wide feet give stability. "Forms" and stools were used with such a table as this.

A number of gate-leg tables (fig. 16) show the diversity in turned designs and the use of single and double gates of different size. Most of these date well toward the end of the seventeenth century, if not to the early eighteenth, while the butterfly tables (fig. 15) of about the same time complete the group of drop-leaf tables.

In all of this furniture is preserved a simple rectangular construction with few decorative methods. Oak is the predominant material, but it is combined with many other woods of local usage.

Leather was used on many chairs, seven so cov-

ered being noted in the "Great Parlour" of the Reverend John Cotton who came to Boston in 1633.

The textiles used in this gallery are actual ones of the period, such as must originally have supplied the rich color which harmonized with the strong tones of the wood. Velvets, damasks, brocatelles, and linens appear as chair seats and cupboard, table, and chest cloths. Painted cotton hangings of East Indian provenance became very popular in the seventeenth century and continued in use well into the eighteenth.

A group of silver tankards of the late seventeenth-century type emphasizes the fact that even in the very early days the craft of the silversmith reached a high point of excellence. Here are seen the straight-sided, truncated cone forms, flat-topped, with finely moulded or decorated bases, thumb-pieces, and handles. Beakers and tankards of the types used in churches of New England and New York, usually the gifts of prosperous parishioners, are shown in a case at the west end of the hall.

The few pieces of pottery and porcelain are also of the period. They include a slip-decorated earthenware pitcher of Staffordshire make, some Holland Delft (tin-glazed earthenware), which at first imitated the Chinese porcelains then beginning to find their way into Europe, and also a few pieces of the later blue-and-white porcelains.

Two of the seventeenth-century paintings shown are related to contemporary work abroad, dominated by the Dutch seventeenth-century masters. One is a self-portrait of Jacobus Gerritsen Strycker; the other is a portrait of Jan Strycker painted by his artist brother, Jacobus, and signed on the front AETATIS 38 —1655. Jan Strycker (1617–1697) was a magistrate

prominent in the early life of New Amsterdam. Jacobus Gerritsen Strycker was a farmer, trader, magistrate, and "limner." He came to New Amster-

FIG. 39. PAINTED PANELING, EARLY EIGHTEENTH CENTURY, SHOWING DUTCH INFLUENCE

dam in 1651, was enrolled as burgher in 1653 and was afterwards alderman of New Amsterdam, attorney-general, and sheriff of the Dutch towns on Long Island. The inscription on the back, "Given to Altje

by her father Jacobus Gerritsen Strycker, who himself drew this likeness of his brother Jan," verifies it as being the work of the earliest American portrait painter of whom we have a record. A prominent New England settler is represented in the portrait by John Smibert of Nathaniel Byfield (1653–1733), who arrived in Boston in 1664 and became one of the four proprietors of Bristol, Rhode Island, where for thirty-eight years he was judge of the Court of Common Pleas.

The Dutch tradition prevailing in a wide circle around New York is obvious in a section of early eighteenth-century paneling from a house near Belle Mead, New Jersey (fig. 39). Above six small panels painted with flower compositions reminiscent of Dutch tile designs is a horizontal panel decorated with the scriptural scene of Elijah's mantle descending to Elisha.

REPRODUCTIONS OF ROOMS FROM TOPSFIELD AND IPSWICH, MASSACHUSETTS

The impossibility of obtaining good interiors of actual seventeenth-century houses has compelled the Museum in order to represent the early type to reproduce two of the best-known rooms and an entry from houses built in Massachusetts in the seventeenth century, the Hart house at Ipswich and the Parson Capen house at Topsfield, both of which are still standing.

These two rooms reproduce the general aspect of those found in the New England houses thus referred to by Edward Johnson under date of 1642 in his

Wonder-Working Providence of Sions Saviour in New England: "Further the Lord hath been pleased to turn all the wigwams, huts and hovels the English dwelt in at their first coming, into orderly, fair and well built houses, well furnished many of them."

It was round the firesides of rooms like these that the discussions were held which led to the founding of the college at Cambridge (1639), the planning of the campaigns of the Indian wars conducted by Captains Mason, Underhill, and others, and the forming of the Cambridge Platform in 1648, which made it the duty of the Massachusetts magistrates to suppress heresy, thus completing the theocratic organization of the Puritan commonwealth of Massachusetts. Such walls encompassed as well the fevered talk which led to the executions of the Quakers on the Boston Common in 1649, and fierce denunciations of witchcraft. Rooms similar to these sheltered Goffe, Dixwell, and Whalley, the regicides, who, after the return of Charles II, fled to New England, where they lived in retirement the rest of their days. In fact, almost all of the political history and romance of seventeenth-century New England could be written against the background of such interiors as these.

THE ENTRY

The little entry with stairs follows generally in its details that of the Capen house at Topsfield, Massachusetts. The stair with winders at top and bottom has a closed string, which is moulded, turned balusters, a square newel-post with moulded cap, and vertical boarding on the side. It fits against the great brick wall of the chimney. The other three walls reveal the construction of studs and plates uncovered.

The heavy door, sheathed and nail-studded, is modeled upon that of the John Sheldon house at Deerfield, Massachusetts, built about 1698. Its bolts, hinges, and combination knocker and handle are reproduced from original models.

THE KITCHEN

The arrangement and detail of the room to the left of the entry have been taken from the Capen house at Topsfield, Massachusetts, dating from 1683. The dimensions of the Museum room differ from those of the original in some slight degree, but the general scheme remains the same. The effort in this and the next room has been to re-create typical interiors of the seventeenth century, using as models originals which show some beginnings of architectural embellishment (fig. 40).

It is the kitchen of the Capen house that this room reproduces, and it is fitted up to resemble closely the general style of kitchen or "hall" in a two-room seventeenth-century New England house. The kitchen served for practically every use; it was a dining-room, living-room, and bedroom combined.

The framing of this room is the first detail to note. Heavy corner posts support a girt of oak. Upon this rests the central summer beam, which runs from it to the chimney girt. From this summer beam the joists of the floor above frame into the girt. This very simple method of construction is typical of the framing seen in most of the houses of this period.

Given the oaken structure of posts, girt, beam, and joists, the next step was a simple attempt at decoration. In this room we see a chamfering of the summer beam and the cutting of the corner posts into

FIG. 40. REPRODUCTION OF THE KITCHEN OF THE CAPEN HOUSE TOPSFIELD (1683). THE FURNISHINGS ARE OF THE SECOND HALF OF THE SEVENTEENTH CENTURY

a crude bracket form to give wider support to the girt. Next, the window mullions are moulded to lessen the effect of thickness, and the triangular leading gives a certain scale of its own. The model for these windows is the original group casement in the Browne house at Watertown, Massachusetts, built in 1663. The fireplace wall is sheathed in vertical pine boards which carry mouldings typical of seventeenth-century work. The doors continue this sheathing. Around the other three walls the pine boarding runs horizontally, made up of very wide planks matched and moulded at their edges. A wide pine board runs above the fireplace, covering the great oak lintel which forms the top of the opening. Above the fireplace a plastered cove curves out to meet the girt at the angle of the ceiling.

The great brick fireplace, of original seventeenth-century bricks, has the round bake-oven in the left-hand corner and up in the chimney the sapling from which were hung the trammels and hooks to support the pots and kettles, since this was a day before the iron crane was used. Many a child set to watch the pots boiling over the fire was badly burnt by the breaking of such trammel bars, which were soon charred from the heat.

The main oak frame of the house was pegged together with wooden pegs, which may be seen in the girt. The sheathing was nailed with hand-wrought nails, the edges of the heads being turned over and driven back into the wood. The modern hardware of the door reproduces old designs.

The placing of the triple window in the north side of the room, here necessary to secure light, is unusual; such windows generally occurred on the same side

as the entrance door to the house. It will be noted that the two flanking window frames are fixed, only the central sash being hinged. The wooden bars which strengthen the leaden divisions are an interesting survival from early English usage.

The furniture in this room consists of examples similar to those shown in the large gallery outside, but selected for their especial fitness in this re-creation of a furnished interior of the last half of the seventeenth century. There would, of course, be the press-cupboard and the chest, chairs, tables, stools, a settle, a chest of drawers, and a clock. The original room undoubtedly contained some simple framed bed, the mattress of which might have been filled with feathers, grass, rags, or cattails. Beds with testers were not unknown, but would more likely have been placed in the "Parlour" on the other side of the entry. The little oaken paneled cradle is a rare piece (fig. 17). It may suggest a type of early bed with paneled headboard, many of them undoubtedly having the high posts, turned and carved, which are usual in Elizabethan and Jacobean work. Numerous rich sets of bed hangings, valances, and coverlets are mentioned in the inventories. For instance, Thomas Coytemore of Charlestown, Massachusetts (1645), had "a bedstead with trundle bedstead, matts and cord" for which the hangings were a pair of striped silk curtains and valance. A settle was often placed beside the fireplace to screen the draught from the doorway; chairs and tables near the fire contributed to comfort in cold weather. In the cupboards were kept foods and materials for housework; in the chests, clothes, hangings, and other textiles when not in use. The silver, pewter, and potteries were arranged on

the cupboards and dressers, while great kettles and pots hung on trammel hooks over the fire.

Little betty-lamps were lowered into the kettles over the fire to provide light for an examination of their contents. The rooms were lighted with rush-lights, tallow dips, and "tin hanging candlesticks" (1657). Crude lanterns for the burning of whale oil were not uncommon, since the whale oil industry was firmly established as early as 1652 on Cape Cod.

The cushions on the chairs and stools in this room are covered with seventeenth-century linen in red, green, and yellow.

THE PARLOR OR KEEPING ROOM

The original of this room is the parlor of the Hart house (c. 1640) at Ipswich, Massachusetts. It shows a more definite effort toward decorative effect than any contemporary room still in existence, and for this reason has been chosen as a model. In it are brought together more methods of architectural decoration than are usually associated with seventeenth-century Colonial work (fig. 41).

The general framing is similar to that of the Capen house room but here the girts as well as the summer beam are chamfered. The quarter-round chamfer is a step more elaborate than the flat bevel of the Capen room. Many varieties of chamfer occur in different houses and in them some of the woodworker's love of his technique shows itself. The group of windows, again placed in the north instead of the south wall and copied from the Browne house at Watertown, Massachusetts, has leaded sashes, the middle one fixed, between moulded mullions. Three of the walls are plastered and unpaneled. The fourth wall, that con-

FIG. 41. REPRODUCTION OF THE PARLOR OF THE HART HOUSE IPSWICH (1640). FURNISHED AS OF THE PERIOD OF ABOUT 1650

taining the fireplace, is sheathed with vertical moulded boards. The mouldings are worthy of examination.

Above the fireplace opening runs a band of decoration, an effective use of a double row of dentils cut from a moulded board. On them is introduced some color—red and black—of which traces remained on the original room before it was renovated some years ago. This is the earliest use of color in Colonial architecture of which we have any record. In lieu of a cornice a moulded strip, cut out with dentils of a slightly larger scale than those above the fireplace, runs along the sheathing at the angle of the ceiling, and mitres around the summer beam. Here, too, color is used. The fireplace is similar to that in the next room, the rounded corner dating both fireplaces subsequent to 1680. These fireplaces do not follow those in the original rooms.

The furniture shown in this room illustrates the variety of contemporary types, harmonious with the architectural setting. The court cupboard is carved, as are the chest and the wainscot chair. This chair is of particular interest since its history tells us that it was made during the voyage of the ship Anne to New England in 1623. It is unusually elaborate. A fine chair-table is related in its decoration to the architectural woodwork. Stools, a rectangular table with fretted brackets, side-chairs, and a desk-box all exhibit the furniture of the seventeenth-century colonists in its handsomest vein, and are accompanied by a subdued richness of colored textiles, velvet, brocatelle, and damask. A group of English pewter tankards, displayed on the top of the press-cupboard, and the large pewter chargers are typical

of the imported utensils used in the Colonies. The small map on the wall, issued between 1651 and 1655, shows New Belgium, New England, and parts of Virginia. The boundaries of the territory claimed by the Dutch are painted in bright colors and the famous view of New Amsterdam inserted in the corner gives an accurate picture of the town as it appeared in the middle of the century.

ROOM FROM NEWINGTON CONNECTICUT

This room allows a glimpse into a typical home of the second quarter of the eighteenth century in Connecticut, and particularly in the Connecticut River valley. This region was peopled by the descendants of men from Dorchester, Newtown, and Watertown, Massachusetts, who, accompanied by their families, literally hewed their way through trackless forests to the site of what is now Hartford. Here they settled in 1635, and here was made (1639) the first practical assertion of the right of the people not only to choose, but to limit the powers of, their rulers—an assertion which lies at the very foundation of our system of government. Near West Hartford, Wethersfield, and Farmington is the town of Newington, whose first settler, John Andrews, migrated from Farmington. Because of danger from the Indians his home was fortified, thereby providing a refuge for the rest of the settlers, who came there each night with their families and slept under arms.

This interesting little room has been built up around the paneled fireplace wall dating from the second quarter of the eighteenth century (fig. 42).

The unpainted pine of the paneling below the boxed-in girt is all original. The other three walls, the corner posts, girt, and summer beam are reconstructions.

Here we have a typical provincial Connecticut interior. It was often the case at the time that the colonist who had accumulated enough worldly wealth to justify his devoting some of it to artistic surroundings would have constructed in his house, already old, a newly paneled room. In fitting such a room into his earlier interior the corner posts, girts, and summer beam, projecting as they did, created a problem. This was frequently met as in the present room: the girt, summer beam, and posts were cased in wood, and the soffit of the summer beam sometimes paneled to bring it up to date. A crown moulding would break the angle between these and the ceiling and form a sort of cornice. Frequently the paneling was set between the corner posts of the fireplace wall; sometimes, as here, it was set in front of the posts. The sliding shutters, an interesting detail, were usual in such houses.

In architectural character the room marks a distinct change from the earlier type which we have just visited. It illustrates the visible effect of the new influences which came to the Colonies early in the eighteenth century. Here is stile and rail paneling set with beveled panels. Here are fluted pilasters, a shell cupboard, and mouldings different from those of Gothic tradition. In other words, we have a quaint, provincial expression of Renaissance forms whose basis was classic in contradistinction to Gothic.

The immediate inspiration of our paneling was no doubt English, and English of the Queen Anne period. The arched panels, which are the most distinctive feature of the woodwork, are strongly reminiscent of

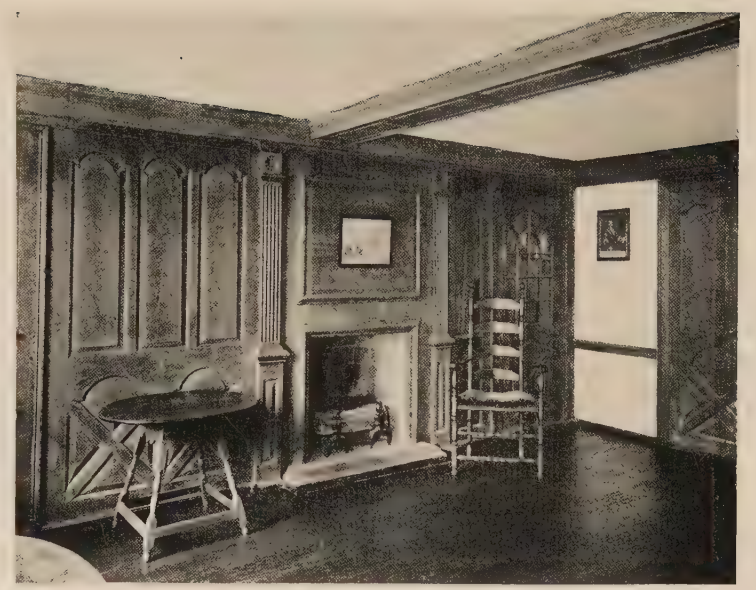


FIG. 42. ROOM FROM NEWINGTON, CONNECTICUT

a treatment usual in work of the reigns of Queen Anne and George I. The crossed stiles in the lower part of the wainscot and doors form a design characteristic of much of the work in the Connecticut River towns, and the carved round flower at the top of the pilaster is a detail found frequently in Connecticut houses of the eighteenth century, both on the exterior and in the interior.

The bolection moulding around the fireplace is another English inheritance from the time of William and Mary and Queen Anne. The carved shell in the wall cupboard is of good quality and recalls similar details of those periods.

The raised hearth would suggest that this room was an upstairs room, although the considerable elaboration of treatment would seem unusual in any but a principal room in the house. The fireplace lining and hearth are of Connecticut brownstone, a not too permanent material for such a purpose but one generally used.

For furnishings there have been brought together articles which might well have found a place in such a room. The most important is the painted Connecticut chest, dated 1705. Here is a three-paneled chest with drawers below, which might have been handed down one short generation to the builder of the house. It shows in its painted decoration a trace of the new influences evident early in the century. The gate-leg and butterfly tables, the rush-seated, slat-back chairs show a lightening in structure which characterizes the end of the first period. Illustrative of the innovations in furniture forms and materials is the highboy with drawer fronts veneered in burled walnut.

In the house of a man who could afford so complete

a paneled wall would naturally have been found its usual accompaniments, good furniture, textiles, and, on the walls, paintings and prints.

The paintings in this room are historic in the annals of Connecticut, picturing as they do James Pierpont —born at Roxbury, Massachusetts, 1659, graduate of Harvard, 1681, resident of New Haven, 1685, and one of the founders of Yale College—and his wife, born in Farmington in 1673, granddaughter of Thomas Hooker, founder of Hartford. Her portrait hung in the Pierpont house at New Haven when it was used for a hospital by the British in 1779, and at that time received a bayonet thrust. The portraits are definitely dated as of 1711, the artist having painted on that of James Pierpont "Ætat 51," and on that of his wife "Ætat 38."

The first engraving made in America by a native-born American is the plan shown here of "Boston N. Eng Planted A.D.MDCXXX, engraven by Thos. Johnson, *Boston* N.E." and published by Will Burgis (1729).

ROOM FROM HAMPTON NEW HAMPSHIRE

The Museum's earliest old room is a bed-chamber removed many years ago from an old house in Hampton,[1] New Hampshire, the fourth earliest settlement in New England, "granted as a plantation" in 1638 and "incorporated in 1639." Certain details in the construction of this room indicate that some time

[1] It stood in what is now known as Kensington, three miles from Exeter. Kensington was incorporated in 1737 and was originally part of Hampton.

about the end of the first quarter of the eighteenth century the paneling was inserted into a seventeenth-century dwelling, the mistress of which had possibly seen a similar room on a visit to Boston or elsewhere. The custom of doing over the interiors of houses, which exists today, is one which long has prevailed here, and prohibits the dating of many of our old buildings by the details in the treatment of their interiors alone. Hampton's first settlers (1639) had originally come from Norfolk, England; many of them were friends and followers of that picturesque woman, Anne Hutchinson, and were led by their pastor, the Rev. Stephen Bacheller, then seventy-seven years of age. It is more than probable that the original house and its inhabitants were a part of the picture so appealingly described by John Greenleaf Whittier in his Tent on the Beach—a poem based upon the banishment in 1662 of Eunice Cole, a reputed witch of Hampton.

This room, although of the utmost simplicity in design, is of particular interest in its possession of a paneled ceiling. Of the woodwork everything but the large ceiling panels[1] and the window sash is original and the pine has never been painted. This room would seem from its lack of a fireplace to have been an upstairs room and, as we have said, was probably built into a much earlier house, since there is no trace of there ever having been windows fitted to the paneling (fig. 43).

This woodwork shows the simplest use of stile and rail paneling with raised beveled panels. Only one

[1] The former presence of the large panels was proved by the clean open rebates into which they fitted. Other parts of the upper side of the ceiling were coated with traces of plaster but no trace of it was found in the rebates.

FIG. 43. ROOM FROM HAMPTON, NEW HAMPSHIRE

moulding profile is used in the whole room. In the paneled ceiling there is a suggestion of French provincial flavor, quite unlike any work typical of English or American Colonial usage, which brings the thought that some Huguenot carpenter, an emigrant from France or England, might have had a hand in its fashioning.

This room came, we know, from a farmhouse, and in furnishing it we have used the simple but well-made pieces of furniture which might have been found in the best bedroom of a well-to-do farmer-colonist. The simple, rather crude folding bed constitutes a sufficient framework for the old needlework hangings and coverlet. These worsted embroideries on linen follow more or less closely the English work of the same time and mark a transition between the use of heavy, solid needlework or woven woolen stuffs and the use of the lighter, printed chintzes. There might well have been used printed cotton cushions similar to those described by Benjamin Franklin in a letter from London in 1758 to his wife in Philadelphia, "There are also fifty-six yards of cotton, printed curiously from copper plates, a new invention, to make bed and window curtains; and seven yards of chair bottoms, printed in the same way, very neat. This was my fancy, but Mrs. Stevenson tells me I did wrong not to buy both of the same colour." A chest of drawers, candlesticks, a spinning wheel, a dressing table, a looking-glass, table, and chairs form a complete and comfortable equipment. The spinning wheel is fitted with flax in the old way. Two rare embroidered pictures of the middle of the eighteenth century have considerable decorative quality.

ROOM FROM PORTSMOUTH RHODE ISLAND

The paneled fireplace wall of this room came from Portsmouth, a hamlet four miles distant from Newport, Rhode Island. Portsmouth owes its beginning to Anne Hutchinson who, after her trial for heresy and sedition, settled here with her husband and fifteen children, and purchased from the Narragansett Indians for forty fathoms of wampum the island of Acquidneck (1638).

This room is another example of Colonial paneling put into place long after the building of the house itself, which probably was erected close to the end of the seventeenth century. It may well serve as a reminder of the suburban life of the residents of our prosperous seaport towns in the third quarter of the eighteenth century, as it was the large ground-floor room in the summer home of Metcalf Bowler, one of Rhode Island's most illustrious patriots and the builder of the handsome Vernon house which is still standing in Newport. The owner was a fine representative of those wealthy old Newport merchants, whose ships, fitted up as privateers or laden with lumber, salt fish, and grain, sailed to the West Indies where their cargoes were exchanged for molasses. This in its turn was converted into rum in the New England distilleries and thence exported to Africa in payment for return cargoes of slaves to be sold in the Colonies and West Indies—a lucrative trade and the foundation of many a Colonial fortune. Most active in his opposition to the American policy of King George III, Bowler was one of the two delegates

from Rhode Island to the Congress of 1765 held in New York in protest against the Stamp Act. To this he went in his own coach and four. In 1768 he was made speaker of the General Assembly of Rhode Island; in this office he served for fifteen years, and in 1774 read at that memorable meeting at Faneuil Hall in Boston Rhode Island's letter urging a "firm and close union" between the Colonies. The house, which stood opposite the house purchased in 1753 by Charles Bowler, an Englishman who had come to Boston in 1740 and was appointed Collector of Revenues in Newport in 1753, was purchased from Gideon Cornell by Metcalf Bowler for a summer home in 1764. Its formal gardens, eleven and a half acres in extent, were laid out with fish ponds and fountains, and filled, as were many others, with rare plants and trees brought from different parts of the globe. It was here Bowler loved to retire and entertain his friends.

The woodwork of this room, representative of provincial work of the third quarter of the eighteenth century, has been reconstructed around the long, paneled fireplace wall (fig. 44). All of this wall is the original woodwork with the exception of the paneled sliding doors over the fireplace[1] and the shelves within, which have been restored from photographs. The three other walls are modern.

The paneling has a salty flavor as of the sea, and it is not unlikely that a ship's carpenter did the work, since the owner was a merchant whose own ships carried on an extensive commerce. Here we again

[1] The bricks in this fireplace, as in all the others, are of the period and of the various shapes and sizes peculiar to the locality in which the rooms originally stood.

FIG. 44. ROOM FROM PORTSMOUTH, RHODE ISLAND

have a provincial rendition of the Renaissance theme with stile and rail paneling set between pilasters whose flutes are reeded in their lower portions. There is considerable refinement in the mouldings around the panels and in those which surround the raised field. Curious and unusual bolections surround doors and fireplace, and the breaking out of the crown mould over the doors and pilasters shows a desire for a rhythmic spacing of breaks along the cornice.

A detail which again bespeaks the presence of the ship's carpenter is the exaggerated bevel of the edges of the doors and the rebates which receive them. A thorough craftsmanship is seen in the careful finish of the door-leaves, which are identically moulded on both face and back.

In furnishing this room we rely upon our knowledge that the owner was a rich merchant of Newport whose country house this was, and whose town house was one of the finest in the city. Here would, no doubt, have been found many fine pieces of furniture of a slightly earlier period than the room, which might not have been permitted a place in the city home where the latest fashion ruled. We have, therefore, grouped here some of the best pieces of veneered walnut furniture of the second quarter of the century—highboys and lowboys with turned legs and curved stretchers, cane-backed chairs of high decorative quality, looking-glasses of walnut, chairs with Spanish feet, and one with an early crude cabriole (fig. 27). Here we see exemplified the full effect of the foreign influences, Flemish, Spanish, and Portuguese, which led rapidly to a complete change in furniture structure, the first step of which was the introduction of curved structural members.

The "Cain chairs, Black chairs" are of the order of those advertised in the Boston Weekly News Letter as early as April 19, 1714. On March 6, 1732, they were to be sold at auction along with other articles. The notice was accompanied by the statement, "Buyers may depend upon having fair play, good liquor, and if they please good bargains."[1] Similar chairs were among the effects of Charles Paxton of Boston advertised in 1746: "A Fashionable Crimson Damask Furniture [bed] with counterpain and two setts of window curtains and vallans of the same damask. Eight Crimson China Cases for ditto, one easy Chair and cushion same damask and Case for ditto. Twelve Walnut Tree Chairs, India Backs, finished cane, with sundry other valuable household furniture." In this is an interesting note on the method used to preserve the damask coverings from the wear and tear of ordinary use; and it is illuminating also in showing that caned chairs were still used in 1746, many years after their greatest vogue, which was before 1725.

The curtains and some of the chair cushions are of the painted India cotton, popular in the seventeenth century and continuing in general favor in the eighteenth. With the extensive use of printed fabrics, cottons following the Indian designs formed part of a large manufacture of printed reproductions in Portugal.

On the walls hang some excellent early prints, including a southeast view of the town of Boston about 1740, and Fort William in Boston Harbor. Some por-

[1] Auctions had the same fascination then as now; about this time their popularity aroused a tirade in the New York papers against the amount of time wasted by those habitually attending them.

traits of well-known men, Sir William Pepperell (a mezzotint by P. Pelham, 1747), Reverend Henry Caner, and Honorable Jonathan Belcher are appropriate in this room. Some pieces of Chinese porcelain echo the Oriental note of the curtains and of the caning in the chairs. Silver of the early eighteenth century shows the beginning of a greater elaboration in shape and decoration than has yet appeared, and this greater subtlety is noticeable in the fine looking-glasses, an important element in the decorative scheme.

The Delft tiles about the fireplace, painted with scenes from the Bible, introduce a note very usual in the houses of the period

The andirons and the iron and brass candlestand, signed by its maker, Gerrish, are well wrought.

ROOM FROM WOODBURY LONG ISLAND

This room from Woodbury, formerly East Woods, Long Island, the gift of Mrs. Robert W. de Forest, is from a typical country home of a well-to-do Long Islander of the middle of the eighteenth century. It was erected by John Hewlett, 2nd, captain in the local military company, after he had sold his Rockaway home in 1739.

A secret stairway led from a concealed panel in the rear of the closet to the left of the cupboard, up over the cupboard and into the attic as well as down into the cellar, the ends being hidden by trap doors. Such a stairway is characteristic of other dwellings of the period on the north shore of Long Island, and is a reminder of those Colonial days when smuggling and

FIG. 45. ROOM FROM WOODBURY, LONG ISLAND

the evasion of the king's excisemen were little frowned upon by the community at large.

The paneling is an interesting example of Renaissance architectural detail as executed by the tools of the country carpenter (fig. 45). Here we have pilasters, cornices, and mouldings combined with raised bolection panels and a bolection fireplace moulding. The work would seem to be that of an elderly joiner of the middle of the eighteenth century whose familiarity was chiefly with the better work of thirty years before, employing Georgian composition and detail, which he had carried in his memory from some fine house in New York.

The fireplace is of generous proportions and the raised panels above it with good bolection moulding are flanked by short pilasters which rest on nothing. These support a cornice and below it a series of mouldings and cut-out work which take the place of a frieze.

The "beaufatt" with a crudely carved shell is a characteristic bit of its period. The other three walls of the room have been restored from photographs, although the double door opposite the fireplace is original. The woodwork has been painted a blue-gray, a color which Peter Kalm, in his account of his visit to New York and vicinity in 1748, mentions as customary for interior use.

The Dutch tiles around the fireplace pleasantly recall those days when the Bible played a larger part in the lives of the people than today, and the long evenings when the little children were taught their biblical lore from the crudely drawn pictures of scriptural scenes before the fire-lit chimney-pieces.

Tiles came into rather common use here toward the

close of the first quarter of the eighteenth century. "*Several Sorts of Neat Square Dutch Tiles to be set in Chimnies. To be Sold* by Mr. Richard Draper, at the lower end of Cornhill Boston" were advertised in the Boston News Letter of May 6, 1725.

The tiles in this fireplace are of the particular kind offered for sale by Robert Crommelin in the New York Gazette of December 19, 1748, whose frequent advertisements generally contained as well a long list of titles of books printed in Latin: "a parcel of handsome scripture Tiles with the Chapter and some plain white ditto." Other tiles advertised by this dealer were "Plain white and Sculpture Tiles, handsome blue and white flower'd Tiles," "Green and yellow Hearth Tiles" (1752). While the hearthstone in this room is an original limestone one obtained from an old house in the vicinity of Woodbury, many a hearth was made gay or picturesque with "red and blue hearth tiles."

Furniture of maple and other soft woods finds a place here. The painted *kas* of pine brings in the Dutch note, which was not lacking on western Long Island and which is echoed in the biblical tiles and the leather-covered, brass-bound Dutch Bible on the table. The highboy, chairs, tables, and looking-glass reiterate the Dutch or Flemish influences which came into England with William of Orange and continued in popularity under Queen Anne. They are more or less provincial pieces but they show the transition to the style which is epitomized in the rooms on the floor below. We have here the beginning of structural curves creeping into furniture which retains in its rectangular construction, if in few other details, the ancient tradition which was coming to an end.

The blue linen curtains and the material for some of the chair seats were for many years in a house in this country. Printed linen of the same pattern was actually used in a Long Island house in this vicinity. In 1761 the wife of John Haugan advertised that she "stamps linen china blue or deep blue, or any other colour that gentlemen and Ladies fancies."

In the "beaufatt" are a number of pieces of English and Dutch Delft ware of the kind that was being imported in large quantities at that time. An examination of one of the English dishes will show how closely allied it is to the pattern on the *kas*.

Second Floor

THE SECOND PERIOD *of early American art from the first quarter of the eighteenth century to the Early Republic*

THE early American utilitarian arts of the second period express an utterly different artistic impulse from that which animated the work of the preceding period. It may be characterized as of baroque, in contradistinction to Gothic, inspiration.

In Italy in the late sixteenth century there had grown up an artistic expression which may be considered as the ultimate development of the classical Roman tradition, which had always held considerable sway in that country. The Renaissance interest in classical prototypes had reached a great refinement at the hands of an unusually large and competent group of artists. From this extreme refinement there resulted a reaction which, begun by Michelangelo, grew into a definite and powerful influence. Its basis was the use of classic forms as they were then known, yet a use which employed these forms somewhat regardless of their original functions. Then became general a skilful and studied design in terms of classic elements, using these elements to achieve effects primarily decorative and only secondarily structural.

It will be readily realized what a complete diver-

gence in point of view is recorded in this change from a primarily structural art like the Gothic. The new art took as a basis of criticism the question whether or not the aesthetic reaction was pleasant and satisfying. The result in practice was inevitably to encourage an infinite variety of expression to appeal to widely varying tastes.

In the seventeenth and eighteenth centuries the development of the baroque school on the continent of Europe resulted in an elaborate and complicated style popularly known as "rococo," a word derived from a contraction of *rocaille et coquille* (rock and shell), these natural forms being the basis of some of the more extravagant decoration in Italy. This latter school carried the baroque method of design and decoration to immoderate limits in many cases, but its finer use in France and England resulted in a highly ordered and sumptuous style peculiarly and exactly adapted to the taste of the period. The development of the rococo in the eighteenth century is the predominating influence in the decorative or utilitarian arts of the second period of the American Colonies.

When the Late Renaissance forms were fully incorporated in England into architectural work without any survival of indigenous Gothic feeling, we find in general a more conservative use of them than on the continent. The work of Inigo Jones and Christopher Wren, prime exponents of the style, seldom went to the limit set by their continental predecessors. The former architect was far in advance of his conservative countrymen; indeed, it was not until the tremendous building activity of the latter architect at the end of the seventeenth century had widely dissemi-

nated examples that the taste for the new style in architecture became fixed.

The first examples in house architecture of the new mode began to appear in America early in the eighteenth century and by the middle of that century had become firmly established. The variety in general arrangement was not great and the characteristic features may be briefly summarized.

There was first a symmetrical plan. A hallway running through the center of the house contained the stairway, which was treated as an important feature. This hallway was usually flanked on either side by two rooms. The second floor repeated this arrangement. There were sometimes two, sometimes four chimneys; if only two, the fireplaces were set either on the inside walls of the rooms, or diagonally when occasionally end chimneys were used; if four, the fireplace was on the end wall. This is a simple statement of the most typical house plan of the second period, of which numerous variations occurred, dictated by the custom of particular localities or the greater or slighter elaboration consistent with the owner's wealth or style of living.

The exteriors preserved the symmetrical arrangement of the plan. The most elaborate detail was concentrated about the main entrance door, which was flanked by windows, regularly spaced. The windows of the second floor followed the placing of those below, and the line between wall and roof was strongly marked by a cornice, based on classical forms and more or less elaborated. Dormer windows lighted the attic, and in their most elaborate form were treated with pediments, pilasters, and other classic derivatives.

The interiors, with which we are particularly concerned, possessed the conscious effect of studied design. They differed widely in their individual treatments, as will be seen in the Museum examples. In general, however, they possessed the same basis of design, the classic orders, whose essence is a vertical support resting on a base and upholding an entablature. The paneling, of straightforward stile and rail type, is divided into an upper and lower portion by a chair-rail which emphasizes the strength of the lower panels and gives scale to the whole wall. The panels usually have raised fields and are set within mouldings. The cornice preserves in general the classic form, but the frieze and architrave are usually omitted except where pilasters occur.

The more general usage in this period, as in the earlier, was a paneled fireplace wall, with the other walls plastered above a paneled wainscot. Pilasters frequently were used on this paneled wall and omitted on the other walls. There were many variations, however, as the Museum rooms show; some rooms were wholly paneled, some paneled only as high as the chair-rail, some paneled to the ceiling on the fireplace side alone.

The decoration of these rooms was concentrated at certain points, usually following classic tradition. The cornice might be enriched with modillions, dentils, egg-and-dart, leaf, bead-and-reel, or other modeled decoration of classic inspiration. The overmantel was simply paneled, or treated with an enframement surmounted by a pediment. The mantelpiece was often the most enriched part of the woodwork, with carving on mouldings and frieze. The door and window openings were surrounded with simple archi-

traves. Applied relief decoration, carved from wood or moulded in composition, was used very generally. An example of this is shown in the room from Philadelphia. Fretwork on chair-rails and baseboard was striking in effect, and more or less elaborately modeled plasterwork ornamented the ceilings of some of the finest houses. In fact, every method of enriching interior architecture, carried to such perfection in England, was known and attempted in this country.

The style of living in the Colonies never approached the magnificent or palatial usage of the old country, so that it is unfair to compare the average Colonial interior, even of a fine type, with the best English Georgian examples created for royalty or the nobility. But in a somewhat reduced scale and in more conservative taste the finest rooms in America were the peers of rooms of similar character in England. In the South, where greater wealth and a more spacious manner of living prevailed, the pretentious interior was more usual than in New England. On the other hand, the houses of the rich merchants of Philadelphia, New York, Newport, Boston, and Portsmouth equaled any of the fine rooms in Virginia and Maryland, if in some cases they did not actually surpass them. Among the wealthy colonists there was a generally high standard of taste, and the social life of this group kept them in close touch with changing fashion abroad.

The question naturally arises whence our housewrights obtained their knowledge and the scale drawings for much of the finer woodwork turned out in this period. Books of architecture were rather infrequently advertised by the booksellers. They probably consisted of the books by Batty Langley whose first

work appeared in 1729, Ware's "Complete Body of Architecture," 1756, the various works of Abraham Swan, from 1745 on, and the volumes by William Pain published at intervals after 1758. Salmon's "Palladio Londinensis, or the London Art of Building with Cuts" and "Gibbs' Architecture in Sheets" were advertised here in 1748 and 1751 respectively. The earliest book on architecture of any importance issued in this country is the "British Architect or, the Builders Treasury of Stair-Cases, by Abraham Swan, architect, Philadelphia, printed by R. Bell for John Norman Architect Engraver, M, DCC, LXXV."[1] No more convincing testimony of the real desire for knowledge, the interest and pride in accomplishment, of our eighteenth-century workmen can be found than in scanning the list of "Names of Encouragers" printed in this volume, including as it did those of sixty-two master builders, one hundred and eleven house carpenters, two plasterers, two painters, two cabinet-makers, one tallow chandler, one ship joiner, one tanner, three gentlemen, and two merchants.

Even more than the architecture, the furniture which went into these rooms bespoke the full adoption of the baroque thesis in support of a more luxurious taste and an ordered social usage. The simplicity of construction which had characterized the furniture of the earlier times developed into a finished cabinet-work, and the decorative element predominated over the more elemental structural necessity.

[1] Some of these interesting volumes and many others are found in the fine library of architecture and design gathered by Ogden Codman of this city, and placed on loan by him in the Print Department of the Museum.

FIG. 46. HIGHBOY AND LOWBOY VENEERED WITH WALNUT, INLAID, CARVED, AND GILDED. A FINE EARLY USE OF CABRIOLE LEGS AND SCROLLED PEDIMENT SHOWING ROCOCO INFLUENCE

When we come into this period of developed stylistic expression there are two divisions which we must make upon a basis of quality. On the one hand, there are the furniture and other utilitarian arts of high quality, approaching very closely or equaling the accomplishment of European craftsmen. These must be judged by comparison with the high standards set by the latter. On the other hand, there is a simple vernacular type, usually provincial in origin or made for people of modest means, which follows in some ways the form, proportion, and decorative arrangement of the fully developed styles but is simplified and often made of less fine materials. These two groups should not be judged by the same standards; each should be taken in connection with the ensemble of which it was made to form a part.

In the transitional types of furniture shown on the third floor of the wing were seen the beginnings of the use of structural curves. Just as the straight line in general characterized the structure of the earlier group, the curved line is characteristic of this second group.

The period has frequently been called the cabriole period, and this is no misnomer, since the cabriole leg (figs. 46–50) found almost universal employment on all types of furniture. Tables, chairs, chests of drawers, desks, beds, and both highboys and lowboys were all made with cabriole legs. The improved ability of the cabinet-maker rendered unnecessary the use of stretchers, giving full effect to the strong curve of the supporting member. The cabriole leg was finished with various kinds of feet. The simplest form was the Dutch foot, but the whole list of feet would include the snake, the slipper, the grooved (reminiscent of

the Spanish), and different sorts of ball and claw (figs. 46–50).

Chairs show more clearly than most other furniture forms the changes in style. In the general development of the chairs we have the story of this change. The transitional chairs on the third floor show a carved cresting of the back, rising higher than the

FIG. 47. JAPANNED LOWBOY, AN EXAMPLE OF A PAINTED TREATMENT VERY POPULAR IN THE EARLY EIGHTEENTH CENTURY

back-posts, a treatment which led the way to a solid cresting curving down without break into the back-posts (fig. 24). Soon a solid splat appears, inspired no doubt by the intermediary splat which had appeared in some of the cane-backed chairs. This splat soon took on a violin or vase form which the contemporary popularity of Chinese porcelains no doubt fostered. From these shapes were extended, to the furniture designer's taste, harmonious curves in the back-posts

which should compose the voids and solids of the design. The result was a chair with solid splat back, graceful in a design of related curves, and rendered comfortable by a slight reverse or spoon curve from seat to cresting. With this was combined a seat of straight sides or one following a general horseshoe form. Cabriole legs were the rule and different sorts of feet appear (fig. 49).

The carved decoration is sparingly used, first on the knees of the cabriole leg and at the center of the cresting. Then the splat, particularly of the violin form, shows slight enrichment. The chairs of the earlier cabriole type, which date in the second quarter of the century, are usually of walnut, the splats solid and carving sparingly used. The next step in the decoration is the piercing of the splat into an openwork design, which adds much to its delicacy (fig. 50).

The development in England of a highly trained group of cabinet-makers and furniture designers had resulted in the publication of books of furniture designs, of use both to the craftsman and to the connoisseur. Among craftsmen, the name of Chippendale stands out as the most important influence in the field, and under it is grouped the furniture of a whole period. In Chippendale's Gentleman's and Cabinet-maker's Director, published first in 1754, is shown a great variety of furniture form and decoration.[1] To

[1] In this connection an important group of drawings in the Print Department of the Museum may be studied. It consists of two hundred and seven sheets in pencil, pen, and wash, on the back of whose eighteenth-century mounts appear the legends: "Original Drawings Chipp. Vol. I" and "Vol. II." Of these drawings one hundred and seventy-eight correspond, though in the reverse, to the plates in either the 1754 or the 1762 edition of Chippendale's Director. We have here an opportunity to observe the methods of design and the careful study which went into the making of furniture.

him, therefore, are credited many of the innovations which came into general use about this time.

Among these, as applied to chairs, is the developed use of the bow-shaped cresting. Superseding the dipped curve, which ran without break into the back-

FIG. 48. WALNUT SOFA MADE IN PHILADELPHIA ABOUT 1735

posts, this bow cresting turns upward at its outer ends and in many examples rests upon the back-posts. This change in an important line of the chair-back, coupled with the full elaboration of the openwork splat which Chippendale and his following accomplished, resulted in an entirely different chair from the earlier Georgian type. Its seat was usually

straight-sided, its legs cabriole or straight. Decorative carving occurs on cresting, splat, legs, and feet. Adaptations of the form are found in upholstered easy chairs both with and without wings (fig. 56).

Highboys and lowboys with cabriole legs were made of all woods from the native fruit and nut woods to highly carved mahogany (figs. 46 and 57). Walnut highboys with flat tops or with scrolled pediments were varied with veneers and bandings, carved ornaments on the small drawer at top and bottom, or inlay of star or other forms on drawer fronts and sides. Mahogany highboys might be as plain as the form allowed or they might have scrolled pediments accompanied by much carved enrichment. These pieces, too, were made in maple, curly and plain, following the regular formula but partaking of a provincial flavor. The group of Philadelphia-made mahogany highboys is the most elaborate in decoration of any found in the Colonies.

Much of the social life of the colonists centered about the tea-table—the realization of this fact gives point to the irritation which led to the Boston Tea Party. Large and small tip-top tables on tripod pedestals, small kettle stands, and tray-topped, four-legged tea-tables (figs. 54, 58, and 77) were all made for this purpose. Often parlors and bedrooms contained several tea-tables, especially those of the tilt-top variety, which when not in use could be lined along the walls. In 1737 "Tea Table Bolts" were advertised in Philadelphia, where were made our finest tea-tables, examples of which may be seen in the Marmion and Philadelphia rooms. These, with their rich woods, covered with dainty and gay little teapots and cups similar to those arranged in the

window shelves of the main gallery, gave a beautiful variation of color to the rooms. Their disappearance from use when our Colonial women agreed to give up tea caused many a sigh, as evidenced in A Lady's Adieu to her Tea-Table, which appeared in several newspapers just before the outbreak of the Revolution:

FIG. 49. WALNUT CORNER CHAIR AND SIDE-CHAIR MADE IN PHILADELPHIA. CABRIOLE LEGS AND VASE-SHAPED SPLATS

FAREWELL the Tea-board with your gaudy attire,
Ye cups and ye saucers that I did admire;
To my cream pot and tongs I now bid adieu;
That pleasure's all fled that I once found in you.
Farewell pretty chest that so lately did shine,
With hyson and congo and best double fine;
Many a sweet moment by you I have sat,
Hearing girls and old maids to tattle and chat;
And the spruce coxcomb laugh at nothing at all,

Only some silly word that might happen to fall.
No more shall my teapot so generous be
In filling the cups with this pernicious tea,
For I'll fill it with water and drink out the same,
Before I'll lose LIBERTY that dearest name,
Because I am taught (and believe it is fact)
That our ruin is aimed at in a late act,
Of imposing a duty on all foreign Teas,
Which detestable stuff we can quit when we please.
LIBERTY'S the Goddess that I do adore,
And I'll maintain her right until my last hour,
Before she shall part I will die in the cause,
For I'll never be govern'd by tyranny's laws.

Card-tables with a hinged flap formed a considerable output from the furniture shop. Drop-leaf tables for dining-rooms were combined with smaller tables to form banquet-boards. Large and small side-tables with wood or marble tops served as sideboards or pier tables in drawing-rooms where fine candelabra and porcelains were displayed.

Scrutoires of the slant-topped sort were the most popular, both with and without bookcase tops (fig. 51). Chests of drawers and chest-on-chests were a part of the regular bedroom equipment in every well-furnished house. Beds were made with four tall posts which supported a tester and were hung with curtains.

A method of decoration popular at the time was painting to imitate Chinese lacquer (fig. 47). Looking-glasses, tables, trays, highboys, and lowboys were at times so painted. There were several varieties—plain black with gold designs and an imitation of tortoise-shell with raised designs in gold and red being the most popular. Newspaper advertisements tell of printed designs for use in japanning, as

FIG. 50. ARMCHAIR OF PHILADELPHIA MAKE FINELY CARVED AND UNUSUAL IN COMBINING THE OPENWORK SPLAT WITH THE EARLY CURVED CRESTING

the process was called; these printed designs were glued on to the wood and over them were applied the gesso to obtain relief, the gold, and the color. The fashion in England at the close of the seventeenth century for collecting Oriental art, chiefly porcelains and lacquers, was responsible for the popularity of this imitation of lacquerwork.

The chief method of decoration, however, on all of this furniture was carving. The type and quality differentiate it considerably from the earlier work. It employs naturalistic forms such as leaves, shells, ribbons, and ropes-and-tassels combined in an original and gay manner. Reverse curves and grouped C scrolls tie the composition together in combination with the peculiar rococo detail termed "coquille," a derivative of the use of shells in baroque ornament. The modeling is plastic and subtle gradations between surfaces give a quality at times almost of bronze; the variety of motifs and their combination are infinite.

Chippendale and his followers in order to stir the fancy of their somewhat blasé clients had drawn some of their suggestions from Chinese and Gothic sources. Fretwork of these two types, bamboo turnings, or grouped Gothic colonnettes give an exotic touch to much of the furniture influenced by this school, which in reality is that of the eighteenth-century romanticists.

The block front, the bow, and the serpentine are three methods of breaking up the flat surfaces of case furniture. The block-front group is one of the handsomest of the American Chippendale developments (figs. 52, 53, 60, 61). Although of European origin, its perfection came at the hands of American craftsmen.

This block-front form consists of a sunken central portion flanked by raised blocks. The blocks and sinkages are plain or are finished at the top with a shell form. Cabinet-makers working in Rhode Island in the third quarter of the eighteenth century used this shell blocking in most effective and characteris-

FIG. 51. WALNUT DESK, INLAID, WITH CARVED CABRIOLE LEGS

tic ways. John Townsend made block-front furniture (figs. 52, 53, and 55) in Newport and later in Middletown, Connecticut. John Goddard worked in Newport and undoubtedly there were other as yet unidentified cabinet-makers to whom will be attributed fine shell-blocked furniture of Rhode Island type (fig. 61). Other handsome pieces of block-front furniture were made in Massachusetts and Connecticut, the latter frequently of cherry.

On chests of drawers, scrutoires, chest-on-chests, and such case furniture, the bracket foot was em-

ployed equally with the short cabriole with ball and claw. The bracket was either straight or curved and modeled.

Many of the elements of furniture design are found at a reduced scale on the cases of the tall clocks of the period. Their enrichment with scrolled pediments with finials, quarter columns, bracket feet, fretwork,

FIG. 52. BLOCK-FRONT BUREAU MADE BY JOHN TOWNSEND AND BEARING HIS LABEL

carving, and other ornaments caused case-making to become a distinguished branch of the cabinet-maker's trade (figs. 53 and 59).

Not only were these fine cases made of mahogany or walnut, of maple or cherry, but japanning was applied to them. Such an elaborate clock is described in the prospectus for a lottery "set forth [1732] by Isaac Anthony of Newport, goldsmith." The fourth prize was a "very handsome new eight day clock which shows the Moon's age, Strikes the Quarters on

very tunable bells and is in a good japanned Case, in imitation of Tortoise Shell and gold, Valued at £65."

For its earliest clocks, New York apparently relied upon importations. In 1734 were offered for sale at the home of John Bell "eight day clocks with Japan Cases," but by 1747 appears the advertisement, "Watches and clocks carefully and expeditiously made and mended by Carden Proctor, living in the House where Mr. Henry deForest removed from opposite to Mr. James Daurcey's."

FIG. 53. BLOCK-FRONT CLOCK MADE BY JOHN TOWNSEND AND BEARING HIS LABEL

In the furniture design of this period, therefore, from the time when the obviously rectangular construction and turned decoration were superseded by the use of curved structural members and a more delicate ornamentation of carving or inlay, we have a free expression of the baroque impulse couched in rococo form. A use of natural forms in decoration, informally composed, an inventiveness in the design of new articles for household use, and a constant change in fashionable demand render this whole period one of

the most brilliant in the history of decorative art. This is true not only in England and France but in America as well. It is part of the spirit of the time and in keeping with an established social structure which found itself secure after many years of change and instability.

The newspapers of the cities from the second quarter of the eighteenth century on contain a great many advertisements of cabinet-makers and their wares. Some idea of the scope of the activities of these men may be conveyed by the quotation of a typical and somewhat lengthy advertisement of 1762:

> John Brinner, cabinet and chairmaker from London at the Sign of the Chair, opposite Flatten Barrack Hill, in the Broad-Way, New York, where every article in the Cabinet, Chair-making, Carving and Gilding Business, is enacted on the most reasonable Terms, with the Utmost Neatness and Punctuality. He carves all Sorts of Architectural, Gothic, and Chinese Chimney-Pieces, Glass and Picture Frames, Slab Frames, Girondels, Chandaliers, and all kinds of Mouldings and Frontispieces, etc., etc. Desk and Book Cases, Library Book Cases, writing and Reading Tables, Study Tables, China Shelves and Cases, Commode and Plain Chest of Drawers, Gothic and Chinese chairs; all sorts of plain or ornamental Chairs, Sofa Beds, Sofa Settees, Couch and easy Chairs, Frames, all kinds of Field Bedsteads, etc.
>
> N.B. He has brought over from London six Artificers, well skilled in the above branches.

The variety of Brinner's work possibly explains the source of the beautiful carvings on the overmantels in the Van Cortlandt house and the old Beekman house.

Among the many New York cabinet-makers the most picturesque was Marinus Willett, whose furniture, if any of it were still in existence, would have for all Americans that same appeal which attaches to the silver on this floor made by Paul Revere, whose

thrilling ride has been immortalized by Longfellow. Born in Jamaica, Long Island, in 1740, and a great-grandson of that Thomas Willett who was the first mayor of New York, his military activities led him to take part in the expedition against Fort Ticonderoga

FIG. 54. TIP-TOP TABLE OF WALNUT
SECOND QUARTER OF THE EIGHTEENTH CENTURY

in 1758. He was long one of the leading spirits in the Sons of Liberty in New York. Our only knowledge of his having been a cabinet-maker is found in the following advertisement, which repeatedly appeared in the New York papers of 1773–74:

MARINUS WILLETT removed his Vendue store to the house lately occupied by Weldron & Cornell next door to Abraham Lott's Esq. Treas. Every article in the . . . CABINET or CHAIRWAY may be had on the shortest notice and executed

in the best manner by Willet and Peasey, at the said Vendue store, at the sign of the Clothes press near the new Oswego market, at the upper end of Maiden-Lane, who will take dry goods in pay.

N.B. There is on hand at either of the above places an assortment of choice mahogany furniture.

Willett's career as a cabinet-maker probably ended with that inspiring scene memorialized by an elaborate tablet erected on the corner of Broad and Beaver Streets, which pictures Willett, on June 6, 1775, in the act of seizing the wagons containing the extra arms of the British regiment which was embarking to reinforce the British army at Boston. A portrait of his wife and child by John Vanderlyn hangs in Gallery 16.

We have mentioned above a difference in quality between the finer furniture of the cities and the simpler furniture of the outlying communities, or that used by persons of small means and few pretensions, which for want of a better name may be called "provincial." It followed, in general, fashions that in the cities had become passé, and its materials were often the local nut and fruit woods which were available. Such furniture in its very lack of finesse and sophistication often possesses a truer flavor of its locality and a stronger reflection of the life of its owners than do the finer pieces, since the latter approach very closely to the standards of contemporary English work. In the provincial furniture we see a mingling of styles and the introduction of elements whose occasional inappropriateness serves to give it a naïve and pleasant character of its own.

Windsor chairs exhibit much of this indigenous quality. The woods are local—oak, ash, hickory, and

FIG. 55. TABLES SHOWING CHIPPENDALE INFLUENCE
THE LOWER TABLE BEARS THE LABEL OF JOHN
TOWNSEND, NEWPORT, 1766

pine—combined in different parts, and the design is little influenced by the stylistic quality of the finer furniture. These chairs became popular in the second period, "Philadelphia made Windsor chairs" being advertised in New York in 1763. Their original purpose was for outdoor use, as is shown in an advertisement which appeared in the New York Journal of February 13, 1766, accompanied by a rude woodcut of a Windsor chair, "To be Sold by Andrew Gautier —A large and neat Assortment of Windsor Chairs, made in the best and neatest Manner, and well painted, . . . fit for Piazza or Gardens,[1]—Children's dining and low chairs, etc." Windsor chairs were therefore painted against the weather. The prevailing colors were gray and green. Later these chairs

[1] Many of the Colonial gardens were very elaborate and skilfully laid out. Those of Peter Faneuil and Thomas Hancock of Boston, Metcalf Bowler of Portsmouth, R. I., Samuel Powel of Philadelphia, and countless others were famous. Landscape gardeners from abroad advertised here along the lines of the following, which appeared in the New York Journal of August 11, 1768: "Thomas Vallentine, bred under the ablest Master in Ireland, who for some Years after his apprenticeship conducted the Gardening Business for the Right Honourable, the Earl of Belvedere, a Nobleman remarkable for elegant Taste, extensive Gardens and Plantations, the major Part of which were made immediately under said Gardner's Direction, during his Service with him; and has been afterwards employed by several of the Nobility and Gentry, to lay out their Gardens and Improvements. He also surveys land, makes Copies and Traces Maps, draws Designs for Gardens, Plantations, Stores, green Houses, forcing Frames, etc., etc., and will execute the Plans, if required. He is willing to attend any Gentleman's Gardens, within ten or twelve miles of this city, a day or two in the week, and give such Directions as are necessary for completing and keeping the same in Proper Order. He has sufficient Certificates setting forth his Character and Abilities, and can be further recommended if required by a Gentleman near this City."

Among the finest gardens of the Colonies which still remain more or less in their original form are those at Middleton house near Charleston, South Carolina, Hampton at Towson, Maryland, and Wye house on the eastern shore of Maryland. These are planned on elaborate lines and were laid out by landscape architects. In some of them remain examples of garden sculpture.

came into general use in the fine as well as the humbler homes. A good description of the furnishings of a simple house is found in the Voyage aux Etats-Unis by Moreau de Saint Méry, one-time president of the Electors of France, later *émigré* to Philadelphia. He noted that the ordinary wooden chair was

FIG. 56. ARMCHAIR MADE IN PHILADELPHIA
AND WING CHAIR
SHOWING CHIPPENDALE INFLUENCE

"painted green like those in the gardens in France."

The acquisitive spirit and active interest in artistic accomplishment, exemplified in the large demand for and supply of fine furniture, are vividly represented in the lesser arts of the metalworker, the potter, and the weaver. These lent gayety of color and variation in texture to the interiors whose more solid elements were so adequately supplied by the builder-architect and the cabinet-maker.

As the eighteenth century rolled on, the demand

for beautiful imported fabrics increased. Early in the period there continued a considerable use of velvets which combined well with needlework of different sorts. To these were added many other textiles as fashion became more insistent. The advertisements of upholsterers became rather common. One of these, appearing in the Philadelphia American Weekly Messenger of October 31, 1734, indicates that beds were placed in parlors, a seventeenth-century custom which still survived:

> Next door to Caleb Ransteed's in Market Street, Philadelphia, all sorts of Upholsterers' work is performed, viz., beds after the most fashionable and plain way to take off the woodwork, settee beds, and easie chair beds, commodious for lower rooms [models of which may be seen], field beds, pallet beds, curtains for coaches, easie chairs, cushions, etc. reasonable and with expedition by William Atlee.
>
> N.B. Any person willing to have a bed stand in an alcove, which is both warm and handsom may have the same hung and finished in the most elegant manner customary in the best houses in England.

In New York we find Stephen Callow advertising frequently in 1749 and for twenty years thereafter as "Performing all Sorts of Upholsterers work, Beds, Chairs, Seat-tees &c. and likewise hangs rooms with Paper, or Stuff in the newest Fashion. N.B. He also hangs Bells in the best manner." Other advertisements give us clues as to the fashions in curtains and draperies.

New York was spending freely for interior decoration in the decade 1760-70 and gave enough patronage to employ besides Callow two other upholsterers, "Richard Wenman, Upholsterer" (1766), who advertised that he "has likewise to sell Tossels and Line for window curtains," and in 1767 Joseph Cox:

FIG. 57. HIGHBOY SHOWING CHIPPENDALE INFLUENCE. MADE IN PHILADELPHIA

Upholsterer from London at the Royal-Bed and Star in Wall-street undertakes to furnish gentleman's Houses with all Kinds of Furniture, in the upholstery and Cabinet way, at the Cheapest Rates; He continues to make and sell, canopy, Festoon, Field, Tent and all sorts of Beds; likewise Venetian, Festoon and Drapery, Window Curtains, Sofas, *French* Chairs, Settees, Couches, Easy chairs, commodes and Back, Stools, in the neatest manner; He also has to sell, on the lowest terms, worsted Damasks, Moreens, Harrateens, of all colours. . . . All Sorts of Fringes, Bed Laces, Lines and Tossels with every other article in the Upholstery way.

And still another may be quoted from the New York Gazette of March 31, 1769, as follows:

JOHN TAYLOR

Upholsterer and *House-Broker*, from *London;*

BEGS leave to inform the gentlemen and ladies, and the public in general of the city of New-York, &c. that he has taken a large commodious house, situate on Cowfoot-hill, in the city of New-York, aforesaid; where he intends carrying on the above branches in the most neat, elegant and newest taste possible. As the asserting the different prices of workmanship, is a thing frequently made use of to prejudice the too credulous part of mankind in favour of the advertiser, and is a means of their being exposed to impositions, which they at one time or other dearly experience, when too late to remedy; He therefore takes this method of informing them, that whoever shall be pleased to honour him with their favours, may depend on being served with any of the under described articles, with the greatest punctuality, and finished according to the above inserted manner, at the most reasonable rates, viz. Four post, bureau, table, tent, field and turnup bedsteads, with silk and worsted damask, morine, harateen, China, printed cotton or check furnitures; festoon, Venetian, and drapery window curtains, easy chairs, sophas, tent and camp equipages; floor and bed side carpets, feather beds, blankets, quilts and counterpains, sconce, chimney, pier and dressing glasses in mahogany, carved and gilt frames; card, dining, tea,

dressing, and night tables; mahogany and other chairs, fire-irons, brass fenders, shovels, pokers and tongs, copper tea-kettles, sauce-pans, and all manner of chamber, parlour and kitchen furniture too tedious to be mentioned. He likewise proposes where conveniency may suit the party, to take in exchange for work executed, any manner of old household furni-

FIG. 58. TIP-TOP TEA-TABLE SHOWING CHIPPENDALE INFLUENCE. MADE IN PHILADELPHIA, THIRD QUARTER OF THE EIGHTEENTH CENTURY

ture, as he intends furnishing houses with the above articles second hand as well as new.

N.B. Plantations, estates, negroes, all manner of merchandise and houshold furniture bought and sold at public vendue.

FUNERALS decently performed.

The list of materials in the advertisements of Taylor and others is bewildering. All sorts of damasks and China silks, needlework, and woolen and linen materials were employed. There is frequent reference to furniture checks, no doubt a silk or linen woven

material in gay-colored checkered pattern. Brocatelle was another popular fabric. Damasks were used not only for furniture upholstery and window curtains but rooms were hung in this rich material after the European fashion. Many suggestions for the hanging of curtains are to be found in some of Hogarth's prints and in the engravings made by Daniel Nicolano Chodowiecki in the last half of the eighteenth century. A set of curtains in the original material and draping may be seen in the old Moffatt house in Portsmouth, the property of the Colonial Dames of the State of New Hampshire.

The variety of materials used for bed hangings and curtains is well illustrated in the furnishings of the bedrooms owned by Peter Faneuil, who gave to the town of Boston (1740–1742) the market-place and meeting-hall—"the cradle of Liberty." His own room had bed and window curtains of green harrateen, a kind of linen fabric. Yellow mohair was used for the counterpane, curtains, chair coverings, and window seats of another room.

"Worked fustian curtains lined with green damask, a mahogany field bed with chintz curtains, and china window curtains . . . ' were also mentioned in this interesting inventory, as well as a large Turkey carpet and painted canvases for the floors.

Damask came into increasing use for curtains and furniture, a fashion which ran well through the century. Many bed hangings were very lavish. The will of Mary Alexander of New York (dated 1756) leaves "to my daughter Elizabeth, wife of John Stevens of New Jersey, Merchant, £100 to purchase furniture for a bed" and among other legacies, "to my daughter, Catherine Parker, one dozen and four crimson

Damask chairs and the Crimson damask window curtains . . . in the Blue and Gold Leather room."

Genoa velvets were not uncommon, and among the various prizes for a very pretentious "Land, Plate and Goods" lottery freely advertised throughout the Colonies in 1765 were "some pieces of rich Italian and French silks." Green, blue, red, and yellow rooms in which the furniture coverings matched the hangings became a prevailing fashion. The advertisement of the teaching of needlework in all its varieties leads to the belief that such needlepoint as is found on so much of the English furniture must also have graced some of our Colonial walnut and mahogany; examples can be seen on chairs in the rooms on this floor.

FIG. 59. CLOCK, WALNUT MADE IN PHILADELPHIA

Among the minor textiles, calimancoes[1] of various colors appear in the inventories as being used for

[1] A woolen stuff of Flanders, glossy on the surface, woven with a satin twill, and checkered in the warp. The checks are seen on one side only.

chair coverings. "Red, blue, and purple Copper plate furniture calicoes and chintz furniture" were advertised by Richard Bancker in the New York Gazette of April 18, 1765. The same paper on February 18, 1768, noted the importation by Erasmus Williams of "a great variety of purple and fancy calicoes and cottons, chintzes, and plated furniture cotton of all prices, and Saxon blue, green, yellow, scarlet, and crimson furniture checks."

The following advertisement in the New York Gazette of April 25, 1774, tells of the riot of color which was seen in many a Colonial living-room:

> Woodward and Kip . . . will dispose of at their store near the Fly Market superfluous broadcloths with ratinets to match, Double purple ground callicoes 18 yards, Fine ditto 12 yards, Fine laylock and fancy callicoes, Red, blue and purple fine copperplate ditto. Laylock, lutestring, light figured, fancy, shell, pompadour and french ground fine chintzes. Red, blue and purple copperplate linens. Purple blue and red copperplate furniture callicoes. Blue red and purple furniture bindings. Black, blue, brown, Saxon green, pea green, yellow, crimson, garnet, pink and purple moreens.

In the middle of the century haircloth, "flowered horsehair," "fancy hair cloth" came into use, its fine quality endorsed in a letter (1765) of Mrs. Benjamin Franklin to her husband, then in London: "The chairs are plain horsehair and look as well as Paduasoy."

"Furniture checks" were introduced to the New York market in 1760, and "Scarlet, crimson, green, yellow, and blue and white furniture checks" became very fashionable in 1767 for curtains and chair-seats. Robert Carson's dining-room (1784) held "6 mahogany chairs with green check bottoms," the "back-room" "6 mahogany chairs with red check bottoms."

FIG. 60. SECRETARY WITH BOMBÉ BASE SHOWING THE USE OF ROCOCO FORMS AND DETAILS

Wallpapers, too, were frequently seen. Some were Chinese hand-painted papers imported into America, such as the one shown on this floor in the room from Philadelphia; others were printed papers with rococo enframement, like those made by Jackson of Battersea and still to be seen on the walls of the Jeremiah Lee house at Marblehead; others still were papers with flock designs, and these can be found in the original positions in two houses in Portsmouth, New Hampshire, where they were hung between 1750 and 1760. The flock paper attempted to reproduce a textile, resembling a brocaded velvet. Flock is the term for a finely ground-up felt which was blown on the wet adhesive in which the design was printed. "Stampt papers for lining of Rooms" were advertised (1753) by many a bookseller.

Sir William Pepperell (see page 192) writes to London (1737), "You have here enclosed, a draught of a chamber, I desire you to geet mock tapestory, or pant[d] canvas lay[d] in oyle for hangings for ye same, and send me." Baron Stiegel, the maker of the early American glass, which is on exhibition in the first floor passage, hung his large parlor at Mannheim, Pennsylvania, with tapestries of hunting scenes.

Upholsterers had long offered in advertisements to hang rooms with paper or stuffs, not the least interesting of these notices being one which appeared in the Pennsylvania Chronicle of November 23, 1767. It was about this time that Venetian blinds were being introduced into America. Window shades did not come into general use until well on into the next century.

JOHN WEBSTER, Upholsterer, from London, Who Is Removed from Arch-street, to the corner shop, facing the

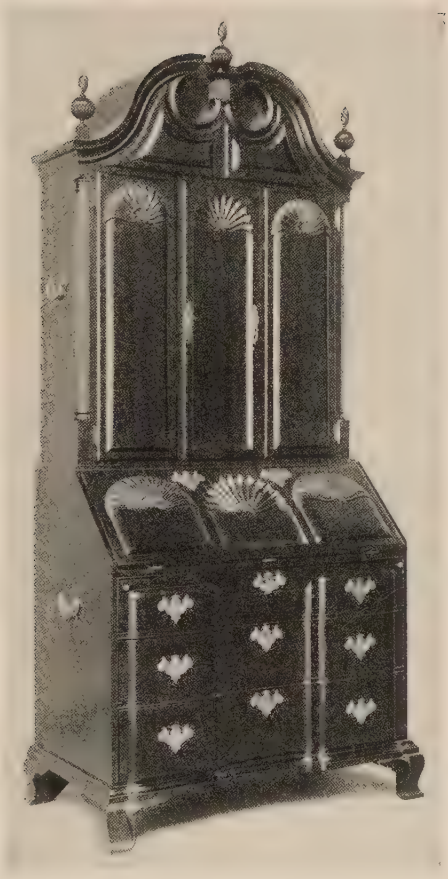


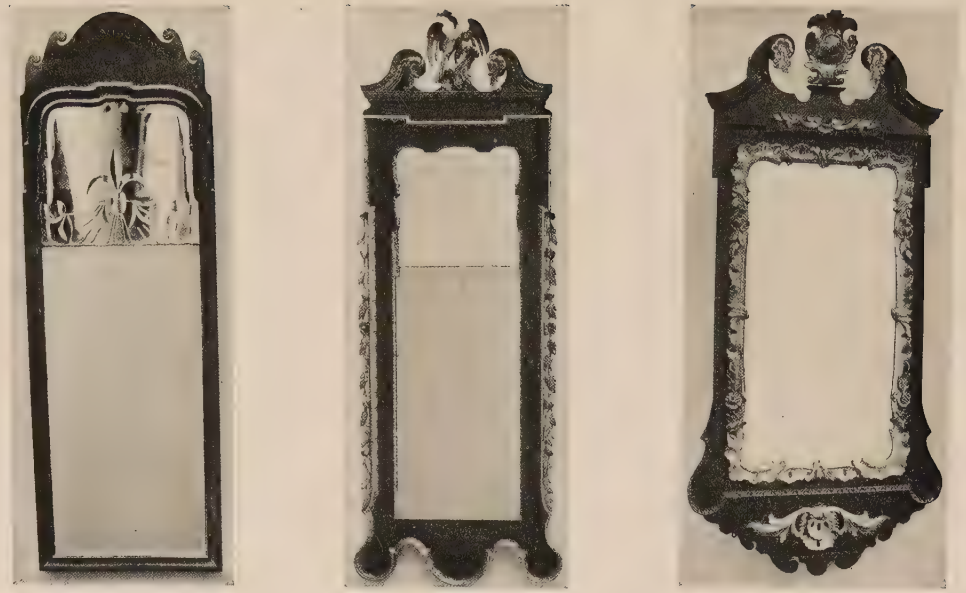
FIG. 61. BLOCK-FRONT SECRETARY WITH SHELLS, NEWPORT TYPE

London Coffee-House, in Front-street, . . . begs leave to acquaint all ladies and gentlemen . . . that they may depend on having their work executed in the best and newest taste, such as . . . rooms hung with paper, chintz, damask, or tapestry, &c. also the best and newest invented Venetian sun-blinds for windows, on the best principles, stain'd to any colour, moves to any position so as to give different lights, screens from the scorching rays of the sun, draws a cool air in hot weather, draws up as a curtain, and prevents being over-loaded, and is the greatest preserver of furniture of any thing of the kind ever invented. . . .

Painted hangings continued to come from abroad until the outbreak of the war, "a large set of the most superb hangings ever imported into this city, elegantly painted and gilt on canvas" being advertised in New York in 1774.

Thus with woven fabrics, damask, and tapestry, with decorated canvas and painted or printed papers, in addition to decorations painted directly on the wooden paneling, there was a wide variety of ornamentation suitable for the handsomest room.

Painted canvases came into vogue for floor covering early in the eighteenth century. "A large painted canvas square as the room" and "two old checquered canvases to lay under a table" are mentioned in the inventory (1729) of Governor William Burnet of New York. "Bedside carpets" were advertised in 1747, "Flower'd Carpets" in 1750, "eight-foot and nine-foot four white and spotted rugs, green Rugs" in 1751, "hair cloth for carpets," 1752, and "Wilton" carpets in 1759—along with "carpetting Persia, Scotch, list entry, floor, bedside, table and painted ditto" in the following year. The Museum for obvious reasons has made no attempt to carpet the floors of the American Wing. A mental picture of one of



FIGS. 62–64. EIGHTEENTH-CENTURY LOOKING-GLASSES

FIG. 62, WITH WALNUT VENEER, HAS CYMA CURVES INTRODUCED AT THE TOP; FIG. 63, OF SOLID WALNUT CARVED AND GILDED, SHOWS ROCOCO CURVES PREDOMINATING IN THE DESIGN; FIG. 64 IS IN THE FULL ROCOCO SPIRIT

these early carpets can be obtained from a quotation in a letter written in London in 1758 by Benjamin Franklin to his wife. "In the great case, besides the little box is contained some carpeting for the best room floor. There is enough for one large, or two small ones; it is to be sewed together, the edges first felled down, and care taken to make the figures meet exactly; there is bordering for the same."

The general use of carpets became well nigh universal. Mrs. Benjamin Franklin in writing to her husband in London in 1765 gave a description of those in her modest home. "In this room (the south) is a carpet I bought cheap for its goodness, and entirely new. The large carpet is in the blue room. In the parlour is a Scotch carpet, which has had much fault found with it. . . . If you could meet with a Turkey carpet I should like it. . . . In the small room where we sit we have a small Scotch Carpet. . . ."

The Oriental rugs popular in Europe during the eighteenth century found their way to the American Colonies and gave comfort and color to the finer rooms so handsomely furnished, hung, and upholstered.

In the metalwork of this period we find a close stylistic relation to the furniture and architectural decoration. Iron, brass, pewter, and silver were all used in considerable quantity.

Of iron were made all sorts of fireplace tools and equipment, candlestands and other lighting fixtures, firebacks, grates, door knockers, and door hardware of many sorts. From the beginning of the second quarter of the century—in fact, in 1720—grates had been freely advertised and Newcastle coal was imported at an early date. Many advertisements list-

ing all sorts of iron and brass fireplace equipment might be quoted from dates ranging between 1720 and the beginning of the Revolution. In 1737, "William Coffin at the Ostrich near the drawbridge makes and sells . . . Knockers for doors, Brass Doggs of all sorts, candlesticks, Shovels and tongs, also all sorts of Brazier's and Pewterer's ware." In 1744 in New York is mentioned a Pennsylvania fireplace, that popular so-called Franklin stove which was very generally used throughout the century. An unusual advertisement of 1749 includes "a beautiful brass hearth with tongs, shovel etc." Fenders are freely advertised in 1767 and after, and occasionally mentioned before that date. In 1767 a brass founder, Wilkins by name, advertises "openwork and plain fenders." In 1772 he has a large stock in his shop, At the Sign of the Brass Andiron and Candlestick. Among other items are two hundred and fifty brass and iron andirons of all sorts, and brass fenders, openwork and plain.

In Philadelphia the brass scrolled grates advertised in 1768 show the relationship in style and in architectural detail to the scrolled pediments so much in vogue at the time on clocks and highboys.

Candlestands of wrought iron, brass mounted, were of simple design but finely wrought. They usually resembled a tripod, their legs, reversed curves, assuming the form of the tea-table bases.

There was also a good deal of finely wrought brass imported, particularly in the form of chandeliers and sconces. The methods of lighting were much improved; by the middle of the century are found "Sconces with gilt frames" (1747), "glass lamps" (1752), "Lamp oil being for burning in lamps and no

other use" (1752), "Rape oil in juggs for Lamps" (1752), "Globe Lamps" (1753), "Glass sconces" (1753), all of which mark the introduction into general use of a more developed form of lighting fixture.

"Lamps of square glass, barrel lanthorns, chamber lamps, and very neat enamel lamps with stand as for lanthorns" (1775) were fashionable at the close of the period.

The discovery that the bayberry, a native product and peculiar to America, could be used for the making of candles had helped settle the problem of easy lighting early in the century. Bayberry wax became a recognized article of commerce and was so eagerly sought that Connecticut legislated in 1724 to prevent the stripping of bushes before September 10. An interesting note on bayberry candles is found in a letter from Governor Jonathan Belcher to his son, a student at Cambridge, under date of Boston, May 20, 1734. "I now send by Captain Homans a box cont^{as} 60 ^{lbs} of green wax candles, well made; and have put aboard Crocker the same quantity to be delivered to your uncle, from whom you will take them, and present in your own name (as the produce of your native country) one box to the Lord Chancellor, the other to the Lord Chief Justice, or other wayes as you shall judge may be most to your service. You must let 'em know that the greatest curiosity of them is the aromatic smell, and may be handled without any offence. They are made from a berry of a shrub which we call bayes." The allusion to their being "handled without offence" is explained by G. Duyckinck, New York's portrait painter and dealer in painting materials (1750) in his announcement "that he has a mill just completed for grinding and sifting

FIG. 65. CHOCOLATE POT BY EDWARD WINSLOW (1669–1753). DECORATED WITH GADROONING AND FRETWORK

of colors either in powder or in oyl, especially verdigrease, it being pernicious to the Health which is being used by some in making candles to color them green."

Wax, tallow, and bayberry supplied the material for candles until the introduction by James Clemens to his Boston patrons in 1748 of "Sperma Ceti candles, exceeding all others for Beauty, Sweetness of Scent when extinguished; Duration being more than double with Tallow-candles of equal size; Dimensions of Flame nearly four times more, emitting a soft, easy, expanding light, bringing the Object close to the Sight, rather than causing the eye to race after them, as all Tallow-Candles do from constant Dimness which they produce. One of these candles serves the Use and Purpose of three Tallow Ones and upon the whole are much pleasanter and cheaper."

"Green wax candles" (1753) and "white and yellow wax torches" (1772) in lustres, sconces, and candlesticks gave a diffused and brilliant light.

Pewter, which continued in general household use, was still largely of English importation, though its production here was on a steady increase. Its forms closely followed the changing fashions in plate. Among the New York pewterers are found the names of William Horswell (1708?), James Liddell (1744–1780?), William Bradford (1750–1780), Francis Bassett (directory 1786–1794), and Frederick Bassett (directory 1787–1798). The advertisements of the imported articles became more specific. The Pennsylvania Gazette of March 22, 1733, announced "to all lovers of decency neatness and Tea Table decorum. Just arrived from London, all sizes of the best white metal Pewter Tea Pots, likewise Tea

Stands, Cream Sauce Pans, Tea-Spoons, and other Curiosities, all of which are of the newest fashion and so very neat as not easily to be distinguished from Silver, either by the workmanship or color and

FIG. 66. CREAMER WITH ADAPTED CABRIOLE LEGS

FIG. 67. PEAR-SHAPED TEAPOTS BY BENJAMIN BURT (1729–1805) AND JOHN CONY (1655–1722)

will be sold very cheap by retail, at Mr. Stones next door to Mr. Samuel Pars in Front Street, Philadelphia by the Importer."

Flat-ware was made of "common pewter," composed of tin and copper in proportions of about four and a half to one. There were, toward the middle of the century, frequent advertisements of "hard metal pewter," an alloy of tin, antimony, and copper, more

durable in quality and whiter in color, but lacking the alluring texture of the older ware.

The importations consisted of "water and soup-plates, breakfast and other pewter basons, barber pots and basons, ink-stands, quart, three quarter and pint teapots, quart and pint mugs and tankards, setts of measures from a pint to a gallon, dishes, quart-pots, soup kettles, communion flagons and

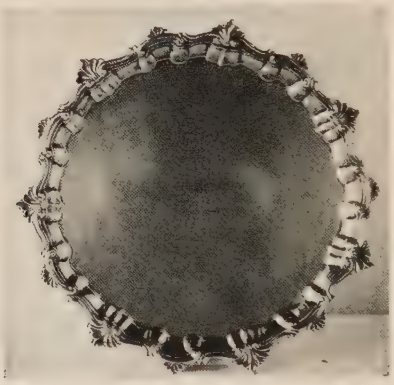


FIG. 68. SALVER WITH ROCOCO BORDER BY THOMAS HAMERSLY

cups, teapots with or without legs." Similar in form to the latter are those little teapots of salt-glazed stoneware shown in the main gallery.

The silver[1] of the period is of a quality commensurate with the accomplishment in other crafts, and it carries on with equal positiveness the rococo spirit of design, often repeating the identical motifs of the furniture decoration. The reverse curve, combined in many ways, is the basis of form (fig. 68), while decoration, engraved, repoussé, or cast, employs the

[1] For a full treatment of the subject see American Silver of the XVII and XVIII Centuries, by C. Louise Avery.

many motifs which are seen in the furniture—shells, leaves, flowers, gadrooning, fretwork of adapted Chinese and Gothic forms—all used with studied care and feeling for placement.

Many changes of form may be noted. The straight-sided, truncated cone which we have seen in tankards, flagons, mugs, and pots of various kinds gives place to a bulbous body, whose profile is a cyma curve (figs. 66, 67). The lids of many of the flagons and

FIG. 69. PUNCH BOWL
BY PAUL REVERE, JR. (C. 1768)

tankards are domed. Teapots, now larger in size, repeat the use of this double curve in pear shapes, sometimes upright, sometimes inverted (fig. 67). Very beautiful mouldings are employed and these are chiefly based upon classic architectural prototypes—torus, cavetto, ovolo, and cyma—used in different arrangements (figs. 65, 67, 69, 70).

Milk-pots, salt-cellars, and braziers are set on little feet which follow the cabriole form which we have seen in the furniture (fig. 66). Pierced work and work cut out to a silhouette design recall the scrolled looking-glasses of the period.

Unlike the pottery and the textiles, a great deal of

the finest silverwork of the period was done by American silversmiths, although of course a certain amount of plate was imported.

As in the earlier period, the silversmiths occupied a position of distinction and many of them gained fame for their patriotic activities. The most famous name today is that of Paul Revere, Jr., more generally known for his display of patriotism than for his accomplishments as silversmith; his craftsmanship can be studied in the Alexandria room on this floor and in the Clearwater Collection on the first floor.

The silver made in New York possesses an unusual richness of decoration, and here, too, such well-known names as Van Dyck, Brevoort, Goelet, and Bancker are stamped on many a handsome piece. The silver utensils included articles for the tea service, for church use, and for table appointment.

Sheffield plate came into household use almost immediately after this less expensive substitute for silver made its appearance in England. "Plated tea urns" (1762), "Silver plated candlesticks with fluted pillars" (1767), "urns or Tea-Kitchens, silver plated and chased" (1770), "one handsome double bellied plated Tea-Kitchen and stand" (1768) were advertised here and added to the splendors of the Colonial tea-table. The arrival of "candlesticks with fluted pillars" (1767), Adam in design, evidences how quickly new styles in England came to this side of the water. The date of the first manufacture of Sheffield plate in the Colonies is uncertain.

The well-worn silver-plated teaboard of elongated quatrefoil form on exhibition, engraved with Washington's coat of arms and valued at five shillings in his inventory, was probably among those mentioned

in a contemporary account of the decoration of his Philadelphia dinner table, contained in Watson's Annals of Philadelphia (1830):

Mrs. Washington often, but not always, dined with the company; and if there were ladies present they sat on each side of her. Mr. Lear, his private secretary, sat at the foot of the table, and was expected to be specially attentive to all the guests. The President himself, sat half way from the head to the foot of the

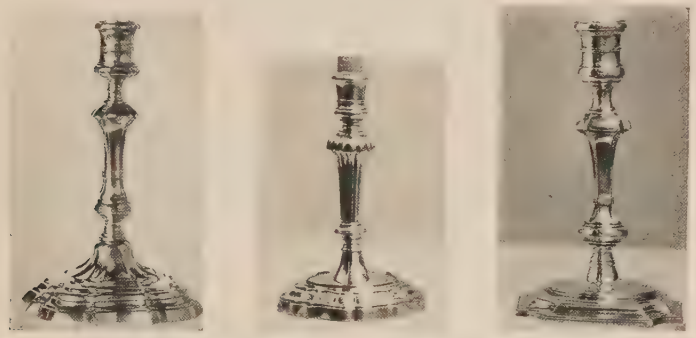


FIG. 70. GROUP OF THREE CANDLESTICKS SHOWING ROCOCO INFLUENCE

table, and on that side which would place Mrs. Washington, though distant from him, on his right hand. . . . There were placed upon his table, as ornaments, sundry alabaster mythological figures of about two feet high. The centre of the table contained five or six large silver or plated waiters. The table itself was of an oval shape; at the end were also some silver waiters of an oval form.

Much table glassware was imported and a good deal was also made in this country. The factory of Caspar Wistar, established in 1739 and running for some twenty years, turned out much window glass and quantities of bottles. In southern New Jersey a good deal of interesting glassware was produced of a type resembling English and German contemporary

work (fig. 71). It is comparatively heavy, of beautiful shades of green, aquamarine, blue, red, and amber. Its decoration consists of superimposed glass designs in a wave pattern, in threads of colored glass, and in modeling of the molten metal.

Henry William Stiegel[1] manufactured quantities of window glass and bottles—usually the staple products of the glass factories—and in addition a great many utensils for table and general household use, including bowls, flasks, salt-cellars, and many other forms. The Stiegel fabric is of high quality, the colors clear and even, including a rich blue, amethyst, green, amber, opaque white, and clear white. His decorative methods were modeling of the surface, engraving, enameling, and combinations of these with colored glass (figs. 72, 73).[2]

In addition to such Colonial manufacture, a quantity of glassware was imported. In 1746 in Boston we find advertised as imported recently from London "Wormed Wine-Glasses," and in 1750 such articles as "double flint wine glasses, cruets, salts, milk pots, candlesticks, salvers, three footed salts, Dutch milk jugs and bird baths." In 1751 double and single flint glasses, mugs and decanters, plain and flowered beer and wine glasses appear in New York.

Frequent mention is made throughout the third quarter of the century of candlesticks and candle-shades, and in one case of ornamental globes with curious images on them—either engraved or enameled.

Much of the glass is related in its design and deco-

[1] See Stiegel Glass, by Frederick W. Hunter.

[2] A large number of the Stiegel types of glass utensils may be studied in the Hunter Collection of Stiegel glass, shown, in part, in the first floor hallway and the Clearwater room.

FIG. 71. GLASSWARE MADE IN SOUTHERN NEW JERSEY
EIGHTEENTH AND EARLY NINETEENTH CENTURIES

ration to the prevailing taste, as seen in the other art crafts—the cyma curve and baluster or bulbous form appearing in all sorts of utensils. In decoration there was a use of flowers and leaves, of attempts at gadrooning and scalloping. Many of the pieces for table use imitated the silver in their shapes, like the little three-legged milk-pots of Stiegel make which follow exactly the silver forms.

The potters in America would seem to have lagged behind the cabinet-makers, silversmiths, braziers, and glass-blowers. Most of the pottery was locally made, and was of the simple crude sort for kitchen use. It includes stonewares and glazed earthenwares, sometimes with slip decoration. A few attempts at the manufacture of soft-paste porcelain were made in the eighteenth century but were not successful financially, and scarcely any authenticated examples of these have come down to us.

The greater proportion of better wares for table use was imported, as a very large number of advertisements dating all through this period testify.

The English pottery used in this country, made at a time when the potters were employing motifs of ornament obtained from nature—leaves, roots, branches, tendrils, shells, etc.—was stylistically related to the furniture in its ornamentation. The advertisements in the Boston newspapers, 1732, of "Tea setts of White, Blew and Japann'd Glass with also all sorts of White, Brown and Blew Stone, and fine Earthenware" "and all sorts of Dutch Stone and Delft ware" note the introduction to our people of the beautiful white salt-glazed ware on exhibition. On it may be seen the delicate rococo work in relief so characteristic of the ornamentation on mantel-

FIG. 72. ENGRAVED FLIP GLASS AND COVERED MUG FROM THE FACTORY OF HENRY WILLIAM STIEGEL

FIG. 73. PEAR-SHAPED SALT-CELLAR AND PITCHER FROM THE FACTORY OF HENRY WILLIAM STIEGEL

pieces, furniture, and ceilings. The advertisement of the "Hogsheads of earthenware, white stone Tea-cups and saucers, Bowls, Plates Salts, milkpots" (1745) testify to the abundance of this now highly sought after salt-glazed ware of England.

In the second half of the century we find salt-glazed wares, both white and enameled, still coming in, as well as the introduction into New York of the Whieldon wares, "English brown china Tea-Pots of all sorts with a rais'd Flower" (1751), "flint ware as tea cups &c. japan'd gilded and flower'd teapots" (1752), "Earthenware of the best Sort from *Bristol* at *sixteen* shillings per crate in Parcels" (1752), "Crates of Brown and Yellow cups, Dishes and Plates" (1752). Apparently stoneware usually came in crates and earthenware in hogsheads. An advertisement of Flores Bancker (New York, 1771) includes "Copper Plated Queen's Ware,"[1] "Plain Queen's Ware," "White Stone Ware,"[2] "Collyflower Ware," "Tortois Shell and Agate Ware" and "Delph Ware," and enumerates almost every vessel for table service manufactured or used today. Such an advertisement enables us to picture a characteristic dining-room of the period, and stimulates the desire for further research.

While most of the "Table Setts" so frequently advertised were from the Orient, we have every evidence that the fine English porcelain tea and dinner sets made at Worcester, Derby, Bow, etc., came over in large quantities. The Museum is most fortunate in possessing a fine collection of English porcelains, the bequest of John L. Cadwalader, now on exhibition in

[1] Wedgwood ware printed by the transfer process.

[2] Salt-glazed ware was advertised as white flint ware as early as 1733.

Gallery K27. A visit to it will help one to appreciate the color these beautiful English porcelains must have added to many an American living-room, as well as give one illustrations of much of the china advertised in our New York and Philadelphia newspapers in the decade just prior to the Revolution.

"Burnt china"[1] appeared among the offerings of our pottery importers from 1765 on, as well as "a great variety of Images for mantle pieces and chests of drawers" (1765), "Complete sets of image china" (1767), "Burnt image china" (1770), "The greatest variety of ornamental china, sets of figures, pairs and jars" (1770), "a great variety of the neatest ornamental china ever imported consisting of small cups, figures, pairs, setts, groups, beeckers and jars" (1771). Such documentary evidence and the existence of a few heirlooms descending from Colonial days warrant the Museum in using examples of these superb English porcelains on tables, chests, and mantelpieces in the Philadelphia room and the exhibition gallery.

Of the various pieces of white stoneware (salt glaze) that are displayed in the American Wing, the "Porto Bello" ware necessarily must have the greatest interest to Americans by reason of the relation of the story it tells to the naming of Mount Vernon, the Mecca of American historical pilgrimage. Its design memorializes the capture of Porto Bello, the great Spanish stronghold on the Isthmus of Panama. No victory of English arms from the defeat of the Spanish Armada to the achievements of Nelson awakened in England the enthusiasm caused by this

[1] A term which had been long used in American inventories to differentiate porcelain from earthenware.

event. Two hundred different medals were struck in honor of its hero.

For twenty years English naval prestige had been on the wane, the Spaniards overran the American seas, discontent was rife in Parliament. In 1737 Captain Edward Vernon, one of the opposition, declared that with *six* ships of line he would take Porto Bello, previously impregnable against all attacks. Two years later war was declared. Vernon was made Admiral of the Blue and given a squadron of nine ships, only *six* of which he used in the reduction of this two-century-old stronghold. America shared with England the joy over the freeing of their commerce. Two years later Admiral Vernon sailed for Cartagena in command of a fleet carrying fifteen thousand seamen and twelve thousand troops—an expedition which ended in disaster, but without weakening the popular esteem in which its leader was held. America contributed its quota to the land forces. The Virginia troops were officered by Lawrence Washington, who on his return to his lofty home on the banks of the Potomac, named it Mount Vernon. Twelve years later Lawrence Washington died, leaving his estate to his younger brother.

The idea of the making of this Porto Bello ware is ascribed to Astbury; we find it advertised here for sale as late as 1765. The shapely and quaintly modeled embossments on the bowl are triumphs of the potter's art. They depict the semicircular harbor defended by the lofty castles, Gloria and St. Jeronimo, a land battery on a promontory in the harbor beyond which the Spanish gunboats are in hiding. The six ships under full sail are in evidence, also the doughty hero in the foreground of the conventionalized plan

of the harbor. The other side of the bowl contains in well-cut letters, also in relief, the talismanic legend: THE BRITISH GLORY REVIV'D BY ADMIRAL VERNON. HE TOOK PORTO BELLO WITH SIX SHIPS ONLY NOV YE 22, 1739.

Additional items found in advertisements of the period may be briefly listed. In 1765 appeared "very fine Nankin tea sets with gold edges" and "flower horns," in 1770 "the greatest variety of ornamental china, sets of figures and jars," in 1772 "cream and black colored pottery gilt of several flowers," "milk-pots, sugar dishes, . . . coffee and caudle cups and saucers cream colored gilt, tea pots of several different flowers, . . . slop bowls black silvered," these probably the Jackfield ware.

There was some decoration of pottery and porcelain done in the country, as is witnessed by the advertisement of James Bruff in 1768, at whose shop "china is rivitted and ornamented with stretches of masonry or with Birds, Fish, Boats, Flowers or what else the Employers pleases to have."

In the main gallery and the rooms on this floor we have brought together representative examples of the imported wares which formed so large but so perishable an element in the ensemble of rooms of this period.

Evidence of a rather general use in this country of those interesting English printed tiles, first printed by Sadler and Green, is found in a letter to Henry Pelham in which Adam Babcock of Newport wrote (1774):

I designed to have given you money eno' to have bot me 76 coper plate Tiles for my Chambers and 5 ps. of neat paper, blue Ground with a proper Proportion of Bordering for one

Chamber. I beg you would buy me these things. . . . I should choose the Tyles all of different Figures—and not the one side of the Fire Place like the other, if there is variety eno'.

We are able to infer that, just as in textiles, pottery, and porcelain, the fashions of the Old World in the decorative use of engravings were eagerly followed in the New World from the following advertisements (1734, 1735) of John Smibert, the portrait painter who was brought over to Newport in 1729 by Bishop Berkeley to be a professor of the fine arts at a college which he proposed to found in Bermuda:

John Smibert, Painter Sells all Sorts of Colours, dry or ground, with oils and Brushes, Frames of several Sorts, the best metzotinto, Italian, French, Dutch and English Prints, in Frames and Glasses, or without, by wholesale or Retail, at Reasonable Rates; at his House in Queen Street between the Town-House and the Orange Tree, Boston.

To be sold at Mr. Smiberts in Queen Street on Monday the 26th instant.

A Collection of valuable Prints, engraved by the best Hands, after the finest Pictures in Italy, France, Holland and England, done by Raphael, Michael Angelo, Poussin, Rubens and others the greatest masters, containing a great variety of Subjects, as History &c. Most of the Prints very rare, and not to be met with except in private collections; being what Mr. Smibert collected in the above mentioned countries, for his own private Use and Improvement.

Peter Faneuil, of Boston, left behind him (1743) over two hundred and fifty pictures, most of which were engravings, and on the walls of the "best room" of the "House of Seven Gables" in the same year hung "nineteen mezzotints covered with glass."

The New York inventories show almost as general a use of prints. That interesting Swedish observer, Peter Kalm (1748), noted in his description of New York interiors, "The walls were quite covered with

all sorts of drawings and pictures in small frames."

In 1749 we find "Pictures on Glass with gilt Frames" and "Pictures Burnt on Glass" first freely advertised in New York. Their popularity was instantaneous and their vogue lasted well into the next century. They were largely done in mezzotint, their

FIG. 74. ENGRAVING OF HARVARD COLLEGE BY BURGIS, 1726

faces firmly fixed upon glass by some transparent adhesive such as Canada balsam, their paper backing having been previously thinned to an extent that in some cases left barely enough to show the engraving. They were painted through their backs with rich reds, blues, and greens. A small group of the mid-eighteenth century showing this characteristic use of prints is hanging in the corridor. The same year gave us an advertisement in the New York Gazette

of April 24, 1749, more specific in character than those hitherto quoted:

To be sold cheap by the Printer hereof, A Map of the whole world; a Map of each Quarter of the World;—a map of England; a Plan of the City of London; a View of the City of New York, a view of the Battle of Culloden, a view of Captain Phillips retaking the Solebay; two large Prints of Horses, one the Duke of Boltons, the other the Earl of Portmore; a beautiful small Print of Sir Philip Sidney, and several other small Prints.

The Stamp Act and its speedy repeal were quickly followed by the offering of "large pictures of Pitt and the Marquis of Rockingham," the head of the ministry which caused the abolition of the obnoxious duties, and also the importation from London of "A curious assortment of new pictures of Pitt, Conway, Barré, etc.," "Several new Prints relative to the Repeal of the stamp act," and "two beautiful Prints from Copper of the Repeal of the Stamp-act and the State of America."

"A small assortment of Hogarth's very humorous Pictures with a few very neat landscapes" and some fine sets of horses on copperplates appeared as soon as the political storm clouds had passed.

The mezzotints of the third quarter of the eighteenth century had their vogue here as well as in England. In 1772 John J. Roosevelt announces in the New York Gazette and Weekly Mercury of June 15:

The most elegant and extensive variety of pictures ever imported into this place, one print in particular (with a very handsome frame and glass) of Regulus opposing the intreaties of the Roman Senate, importuning him not to return to Carthage, price £.14.

N.B. This piece, the death of General Wolf and several others, are copied from the original paintings of the celebrated Mr. West of Philadelphia.

From this outline of the period it will be seen that an active social life firmly based upon accumulated and increasing wealth was demanding and receiving a full supply of all the accessories for cultured living which were customary in England. In addition to these importations a large group of craftsmen were producing in this country fine work in cabinetry, silver, pewter, brass, iron, and glass. It is, therefore, difficult to estimate just what proportion of them was imported and what locally made. Of furniture and silver certainly much more was made here than brought over. The changing fashions and the striving for novelty were as much noted here as abroad, although, as has been said elsewhere, there was no really palatial living such as was customary among the royalty or great nobility of England. It is the merchant whose wealth is rapidly increasing who buys extensively of such articles as we are interested in, and it is with the large group of these in England that our colonists must be compared.

THE ROOMS OF THE SECOND PERIOD

The material exhibited on this floor[1] in the central gallery and the rooms opening from it represents fully the expression of the rococo taste of the eighteenth century as it was followed in America. It includes not only interior woodwork and furniture but also American-made silver and imported ceramics,

[1] For the arrangement of the rooms see the floor plan at the end of this Handbook.

chandeliers, wallpaper, and textiles such as were used in the Colonies. Canvases by American painters of the eighteenth century hang on the walls.

EXHIBITION GALLERY

The modern trim and cornice of the architectural setting of this room are reproduced from elements found on the elaborate mantelpiece which stood originally in the old Beekman house in Turtle Bay, New York, and is preserved in the New York Historical Society (fig. 75). This house, dating from 1763, was one of the fine residences of the city; it has seemed particularly appropriate to recall it here, as it well typifies the domestic architecture of this second period in New York, of which very little still remains. Work of this time may be studied in St. Paul's Chapel and in the Van Cortlandt house in Van Cortlandt Park. The original Beekman house was built on the corner of what is now First Avenue and Fifty-first Street and was the British headquarters when they held New York.

The scrolled pediment, decorated mouldings, and architrave enframement of the elaborate doorway are exact reproductions of the overmantel treatment in the old house, being casts in plaster of the actual detail, taken through the courtesy of the New York Historical Society. The cornice, following in its leaf and egg-and-dart mouldings the old cornice, is very slightly raised in scale to accompany the greater ceiling height, as are also the pilaster caps with their cabochon carving.

Here is shown a representative collection of the decorative arts of the second period, which reached

FIG. 75. MAIN GALLERY, SECOND FLOOR. THE WOODWORK FOLLOWS DETAILS FROM THE BEEKMAN HOUSE, NEW YORK, BUILT IN 1763

its full expression in the third quarter of the eighteenth century.

The furniture, chiefly of mahogany, which began to supersede walnut in the second quarter of the century, carries out the rococo spirit in its forms and in the varied but typical carved decoration. The cabriole leg predominates with occasional exceptions. Turning as an important method of decoration has entirely disappeared and the curved line plays an important part in practically every design.

The relation between the decorative detail of the woodwork and that on some of the furniture gives point to the assertion of a common basis of inspiration and a common vocabulary of expression. Furniture with pilasters and denticulated cornices, such as those on the imposing New England secretary (fig. 60), is closely related to the architectural background. This piece is of historic interest in that Washington used it at the Craigie house in Cambridge at the beginning of the Revolutionary War. Chairs with openwork splats or large easy chairs with soft upholstery of old damask or brocade illustrate various types of the period. The carved and gilded frames for the portraits echo the decorative details on the furniture and woodwork. Finely carved chandeliers of English make would have been quite in accord with the character of this room. Many chandeliers were imported, and as authority for the use of carved wooden lights of this period we have the advertisements of cabinet-makers. Wall brackets of carved wood, plain, painted, or gilded, were also used to carry candelabra of porcelain or silver. The great variety of gilded ornament used in the larger towns is attested by a New York paper of 1771:

MINSHULL

CARVER and GILDER late of London takes this method to inform Ladies and Gentlemen, that . . . he makes Frames for Looking Glasses, Pictures fram'd and Glass'd, Girondoles, Chimney Pieces, Window Cornishes, Candle Stands, Sideboard Tables, Chandeliers, Brackets, Watch and Clock Cases, Chairs carved; Papier Machee Bordering, Figures and Busts; Cornishes for Rooms either in Plaster or Paper on the most reasonable Terms.

The figures and busts were evidently of the order of those advertised by Garrat Noel in the New York Mercury of December 24, 1753, the subjects of which were thoroughly characteristic of the interest of our people in the romantic past.

—*Likewise the following curious Bustos, fit furniture for gentleman's houses, in* Plaster of Paris, plain, *polished and burnished in gold* with black pedestals, all *very fine drapery* viz. Shakespeare *and* Milton, Homer *and* Virgil, Horace *and* Tully, Cicero *and* Plato, Caesar *and* Seneca, Prior *and* Congreve, Addison *and* Pope, Lock *and* Newton, Dryden *and* Gay, Venus *and* Apollo, Ovid *and* Julia.

The perishable nature of their material accounts in part for the rather general absence of these ornaments, which originally stood upon many of the mantelpieces and little pedestals between the broken pediments of the overmantels, desks, and highboys. Two figures in classical drapery on a fine block-front secretary of Massachusetts provenance are attributed to the Salem wood-carver, Samuel McIntire.

A representative group of imported teapots and other pottery utensils of the period is shown in the cases under the window; the American-made silver follows the same designs and forms.

Two portraits in this gallery are the work of John Singleton Copley. That of Timothy Folger, merchant

and magistrate of Nantucket, bears a signature and the date 1764, having been painted when the artist was twenty-seven years of age. The second is a portrait of Whitehead Hicks, mayor of New York between 1766 and 1776. Other examples of Copley's paintings may be studied in Gallery B16. Joseph Blackburn is represented by the portraits of the Honorable William Greenleaf and Mary Brown Greenleaf.

ALCOVE OFF EXHIBITION GALLERY

The paneled chimney-breast at the end of the alcove has formed the basis for the architectural treatment. This mantelpiece has also its own close associations with Washington, especially during the last month of his life, standing as it did in the office of Gadsby's Tavern, Alexandria, from which a doorway opened upon a dignified porch (owned by the Museum but not yet installed). Before this porch took place the scene so charmingly described by George Washington Parke Custis:

> It was in November of the last days that the General visited Alexandria upon business, and dined with a few friends at the City Hotel. Gadsby, the most accomplished of hosts, requested the General's orders for dinner, promising that there was good store of canvas-back ducks in the larder. Very good, sir, replied the chief, give us some of them, with a chafing-dish, some hominy, and a bottle of good Madeira, and we shall not complain.
>
> No sooner was it known in town that the General would stay to dinner, than the cry was for the parade of a new company, called the Independent Blues, commanded by Captain Piercy, an officer of the Revolution; the merchant closed his books, the mechanic laid by his tools, the drum and fife went merrily round, and in the least possible time the Blues had fallen into their ranks, and were in full march for the headquarters.

FIG. 76. ALCOVE WITH MANTELPIECE FROM GADSBY'S TAVERN, ALEXANDRIA, VIRGINIA, 1793

Meantime the General had dined, had given his only toast of "All our Friends," and finished his last glass of wine, when an officer of the Blues was introduced, who requested, in the name of Captain Piercy, that the Commander-in-Chief would do the Blues the honor to witness a parade of the corps. The General consented, and repaired to the door of the hotel, looking toward the public square accompanied by Col. Fitzgerald, Dr. Craik, Mr. Keith, Mr. Herbert, and several other gentlemen. The troops went through many evolutions with great spirit, and concluded by firing several volleys. When the parade was ended, the General ordered the author of the Recollections to go to Capt. Piercy and express to him the gratification which he, the General, experienced in the very correct and soldierly evolutions, marchings, and firing of the Independent Blues. Such commendation, from such a source, it may well be supposed, was received with no small delight by the young soldiers, who marched off in fine spirits, and were soon after dismissed. Thus the author of the Recollections had the great honor of bearing the last military order issued in person by the Father of his Country.

The original cornice, chair-rail, and baseboard attached to the mantel are reproduced around the room, and simple architraves surround the windows. The scrolled pediment with its rosettes, the Doric triglyphs adorning the frieze, and the fluted pilasters of the overmantel give this chimney-breast unusual distinction (fig. 76). The balustrade which flanks the entrance is composed of parts of an old New England stairway in the Bolles Collection.

The alcove has been painted a gray-blue, following a sample of the original color on one of the old mantelpieces from the Beekman house in New York.

The painted English wallpaper is of the period and is typical of a large group of imported wall hangings. Beautiful wallpapers had long been used in the Colonies. "Stampt Paper for Rooms" was advertised in the New England Journal of October 26, 1730, and

"Roll Paper for Rooms" in the same news-sheet June 10, 1736. These papers were either of Chinese origin or those panels painted in England after conventional Chinese patterns, in glorious greens, blues, and pinks. Of this old English wallpaper the Museum secured enough to cover the north and east walls of this large alcove opening off the mid-eighteenth-century gallery; the paper on the south wall is a restoration.

Our authority for its use as well as a good general description of it is found in the following letter written by Thomas Hancock of Boston to Mr. John Rowe, stationer in London, under date of January 23, 1738, at the time when Hancock was finishing the building of his splendid stone mansion, the mansion he bequeathed to his famous nephew, John Hancock, whose home there became famous for the lavish hospitality bestowed upon all those engaged in defense of the American constitutional right to self-government:

Sir, Inclosed you have the Dimensions of a Room for a Shaded Hanging to be Done after the Same Pattorn I have sent per Capt. Tanner who will Deliver it to you. It's for my own House & Intreat the favour of you to Get it Done for me, to Come Early in the Spring, or as Soon as the nature of the Thing will admitt. The pattorn is all was Left of a Room Lately Come over here, & it takes much in y^{e} Town & will be the only paper-hanging for Sale here wh. am of Opinion may Answer well. Therefore desire you by all means to Get mine well Done & as Cheap as Possible, & if they can make it more Beautifull by adding more Birds flying here & there, with Some Landskip at the Bottom should Like it well. Let the Ground be the Same Colour of the Pattorn. At the Top & Bottom was a narrow Border of about 2 Inches wide wh. would have to mine. About 3 or 4 Years ago my friend Francis Wilks, Esq^{r},[1] had a hanging

[1] A merchant of London who was the agent of Massachusetts in England from 1728 to 1742.

Done in the Same manner but much handsomeer Sent over here for M^r^ Saml Waldon of this place, made by one Dunbar in Aldermanbury, where no doubt he or Some of his Successors may be found. In the other parts of these Hangings are Great Variety of Different Sorts of Birds, Peacocks, Macoys, Squirril, Monkys, Fruit & Flowers, etc. But a Greater Variety in the above mentioned of Mr. Waldon's & Should be fond of having mine done by the Same hand if to be mett with. I design if this pleases me to have two Rooms more done for myself. I Think they are handsomeer & Better than Painted hangings Done in Oyle, so I Beg your particular Care in procuring this for me, & that the pattorns may be Taken Care off & Return'd with my Goods.

From this interesting document we can be assured that there was a certain vogue for these wallpapers in Boston at this time, and that painted canvas panels, examples of which are still in existence, were not uncommon.

The portrait in pastel of Mrs. Joseph Barrell of Boston (née Anna Pierce), done in 1766, represents another interesting phase of Copley's work.

The furniture brings together some good examples of shell-decorated, block-front work of Rhode Island provenance. The bookcase secretary with six shells (fig. 61) is attributed according to tradition to John Goddard of Newport. A chest of drawers (fig. 52) exhibiting the finest workmanship in its blocking and shell carving bears a written label "Made by John Townsend, Rhode Island, 1765." The tall clock-case (fig. 53) also carries John Townsend's label with Newport, Rhode Island, printed upon it and the written date 1769. The Pembroke table (fig. 55), too, has Townsend's label.

Typical of the excellent metalwork done in Newport is the group of silver tankards and porringers

made by Samuel Vernon, who lived between 1683 and 1737. The face of the miniature tall clock is inscribed with the name of Thomas Claggett, a clockmaker who carried on his trade in Newport from 1730 until his death in 1749.

ROOM FROM ALMODINGTON[1] SOMERSET COUNTY MARYLAND

We next turn to Maryland—settled in 1634 by the brothers of Cecil Calvert, the second Lord Baltimore—the only colony where there was true tolerance and liberty of conscience, where Lord Baltimore prescribed the famous Toleration Act (1649), which provided that "noe person . . . professing to believe in Jesus Christ, shall from henceforth bee any waies troubled, molested, or discountenanced for or in respect to his or her religion."

This particular room was removed from a brick house on the estate known as Almodington in Somerset County, Maryland, probably erected about the middle of the eighteenth century. The estate on which it stood is on the banks of the Manokin River, and is early noted in the Maryland Records, as follows: "Almodington—1000 acres surveyed November 10, 1663 for John Elzey." It is fairly representative of the homes of the men who officered the famous Maryland Line, whose valor saved Washington's army from destruction at the Battle of Long Island.

Although dating from the middle of the eighteenth century, this paneled room preserves a quality in its

[1] Formerly known as the Oriole room.

disposition which marks it as a descendant of the early Georgian interior. The effect is somewhat marred by the mantelpiece, of a later date than the room, which, with the small strip panels beside it, has replaced what was probably a generous fireplace-opening surrounded by a bolection moulding and without a shelf. The walls are paneled to the ceiling and are subdivided horizontally by a heavy chair-rail. The mouldings of the cornice, the panels, and the architraves around doors and windows are conventional. But unusual is the curious break in the architrave above the doors and windows, which repeats the break of the panels above (fig. 77).

The tall window embrasures with window-seats give height and dignity. The handsome shell cupboards on the fireplace wall are finely proportioned and the shells are well carved. The pilasters on pedestals, flanking the fireplace, are a usual treatment of the most important wall of the room.

The room is an example of the effect which can be obtained with a few simple mouldings, well placed and in proper scale. The wood is yellow pine chosen for its freedom from knots.

In using Siena marble for fireplace facings and hearth we follow the precedent of the very general importation of foreign marbles into the Colonies. These facings and hearth are not old, but the fireplace of the room from Marmion on this floor has its original facings. One change has been made in the Almodington room, the substitution of a door for a window to permit of access from the main gallery.

In the furnishing of this room are brought together pieces, chiefly in walnut, which represent the earlier examples of the cabriole period. Walnut was the usual

FIG. 77. ROOM FROM ALMODINGTON, SOMERSET COUNTY, MARYLAND

wood employed. The upholstered settee (fig. 48), probably unique among American-made pieces, is the acme of the popularly called Queen Anne style and is of Philadelphia workmanship, made for Stenton, the famous mansion of James Logan, built before 1728. A number of fine walnut chairs of the same period are enriched with carving in rococo motifs. The highboy is veneered, inlaid, and carved. A tea-table, a wing chair, and other smaller chairs are all related in the character of their design.

The upholstery materials are chiefly old velvets and needlework which were used much with this early Georgian walnut, although damasks, too, were customary. The use of japanned furniture is illustrated in a tall clock, a highboy and a lowboy of red tortoise-shell background, and a gold and black looking-glass. The highboy and lowboy are rare pieces of American manufacture. Along with English joiners, japanners came over here to ply their trade. Some of them were versatile, as may be noted by the advertisement in the Boston News Letter of December 1, 1748: "David Mason, Jappanner in Wings-Lane, does all Sorts of Japanning, varnishing, Painting and gilding . . . and at the same place the curious may be entertained with a great variety of curious experiments in electricity." John Julius Sorge was similarly mentioned in the New York Gazette of July 21, 1755, as being "very much noted among the nobility in Germany for divers curious experiments, makes all sorts of Japan-Work of divers fine colours, to that degree, that none heretofore hath ever exceeded him in that Art."

A japanned highboy was listed at a high value in the following bill for damages filed by Martin Howard, the stamp-master of Newport, Rhode Island,

whose house was raided by the Sons of Liberty on August 27, 1765, the items evidencing not only the type of furnishing of a Colonial house, but the earnestness with which these local Sons of Liberty acted:

A Shagreen case of knives & forks almost new £1.10
A Scrutoire and bookcase with glass & doors damaged & broken £2
A large Mahogany table broken to pieces £2.05
A small desk lost £1.10s
A red cedar desk and book case cut into pieces £3.10
A small tea table .10s
A couch frame lost .10s
Four large family pictures, gilt frames, one by Sir Peter Lily £35
Several mezzotints ditto, broken & damaged .15s
An excutcheon or coat of arms of Mr. Kay .10s
A Japanned tea table and tea board destroyed £1.10
A Japanned high chest of drawers broken & lost £4
A Japanned dining table £2.10
Two large chairs, leather buckets, glass lanterns £2.05.

In the New York Gazette, October 13, 1753, G. Duyckinck offers for sale "Japanners prints," which were used by furniture makers in the Colonies as in England. He advertises on February 1, 1762,

pictures imported . . . particularly that of his present Majesty George III and his Royal Consort Queen Charlotte, sundry of the nobility, Gentlemen of the army and navy . . . .

This novel use of prints is demonstrated on a black-lacquered English tall case clock. Large colored mezzotint portraits of George III, Queen Charlotte, and William Pitt embellish the case.

The looking-glass of plaster-gilt on pine is of the type frequently mentioned in the richer inventories of the eighteenth century but not often preserved to modern times. The elaborately scrolling acanthus

leaves of the cresting give full play to the rococo spirit.

On the mantel shelf is set part of a garniture of Delft ware decorated with rococo designs in blue and the three remaining pieces stand on the japanned highboy. The brass sconces are English of the period. Such lighting fixtures are contemporaneously described as "arms," and are very frequently mentioned in advertisements.

The lacquer-red, shell-topped cupboards are painted in the original color found underneath the modern layers of paint. Traces of gold were found on the arrises of the shells and in the shelf edges; the paneling, too, has been given its original color. In the cupboard flanking the fireplace on the right has been assembled a group of the salt-glazed wares of England of the kind so freely imported into the Colonies in the period 1735–1770. In the one on the left are portions of a very complete dinner set of the order of the "very fine Nankin tea-table sets with gold edges" advertised here by John Morton (1767). These were owned by Thomas Buchanan, a New York merchant prominent at that time. Below the doors are sliding shelves which can be pulled out to form a counter.

ASSEMBLY ROOM FROM ALEXANDRIA VIRGINIA

The great assembly room we are now entering came from Alexandria, Virginia. It is one of three beautiful interiors on this floor from this, the oldest of the Colonies—first settled at Jamestown in 1607—which gave to the nation four of our first five presidents, Washington, Jefferson, Madison, and Monroe.

FIG. 78. ASSEMBLY ROOM FROM ALEXANDRIA, VIRGINIA

The splendid homes of these four presidents—Mount Vernon, Monticello, Montpelier, and Oak Hill—are fortunately still in existence, and are all of architectural dignity. In their beautiful interior furnishings they were fairly representative of the artistic atmosphere in which many of the Fathers of the Republic lived.

This large and lofty room, of much historic interest in its associations with Washington and Lafayette, was taken out of the old City Tavern at Alexandria, Virginia. Its date is fixed in the announcement by John Wise, under date of February 20, 1793, of his removal "to his new and elegant Three-Story brick-House, fronting the West-end of the Market House which was built for a tavern, and has twenty commodious well-furnished Rooms in it, where he has laid in a stock of good old Liquors—." Alexandria was located on the highroad over which travelers from Williamsburg, Richmond, and the South passed on their way to Philadelphia, the national capital; as a rule they were transported by a line of stage coaches owned jointly (1791) by John Gadsby (who became the tavern's new proprietor) and the keepers of The Spread Eagle and The Swan Inns at Philadelphia and Lancaster. Therefore the tavern was long the stopping-place of many of our distinguished statesmen, as well as of those who sought out Washington when he was in retirement at Mount Vernon, eight miles away.

That its well-established reputation was jealously guarded by "mine host" Gadsby is evidenced by the frequent notices which appeared during the year 1798 in the Alexandria papers to the effect "that while the City Tavern is supplied with every article requisite for the comfort of those who honour him

with their custom . . . it shall be his peculiar duty to merit their favor by preserving order and propriety. For the more effectually carrying this his intention into execution, no species of gambling what ever will be allowed. . . ."—a commentary, as well, upon the prevalence of professional gamblers in public houses during the days of the Early Republic.

The assemblies held in this room were arranged by the Washington Society of Alexandria. Washington's view of dancing is briefly contained in the following letter from Mount Vernon to the managers, under date of November 12, 1799, but a few days before his death:

Mount Vernon, 12 Nov., 1799.

Gentlemen:

Mrs. Washington and I have been honored with your polite invitation to the assemblies in Alexandria this winter, thank you for this mark of your attention. But alas! our dancing days are no more. We wish, however, all those who relish so agreeable and innocent an amusement all the pleasure the season will afford them.

Your most obedient and obliged humble servant,
Go. Washington.

The birthnight balls were greatly enjoyed by Washington, who always remained until late hours. They were opened with the playing of the President's March. Their story has been left us by George Washington Parke Custis, Washington's adopted son.

The birth-night ball was instituted at the close of the Revolutionary war, and its first celebration, we believe, was held in Alexandria. Celebrations of the birth-night soon became general in all the towns and cities, the twenty-second of February, like the fourth of July, being considered a national festival. . . . In the larger cities, where public balls were customary, the birth-night, in the olden time, as now, was the gala assembly of the season. It was attended by all the beauty and fashion, and at the

seat of government, by the foreign ambassadors, and by strangers of distinction. The first president always attended on the birth-night. The etiquette was, not to open the ball until the arrival of him in whose honor it was given; but, so remarkable was the punctuality of Washington in all his engagements, whether for business or pleasure, that he was never waited for a moment in appointments for either. Among the brilliant illustrations of a birth-night of five-and-thirty years ago, the most unique and imposing was the groups of young and beautiful ladies, wearing in their hair bandeaux or scrolls, having embroidered thereon, in language both ancient and modern, the motto of "*Long live the president!*"

The minuet (now obsolete), for the graceful and elegant dancing of which Washington was conspicuous, in the vice-regal days of Lord Botetourt in Virginia, declined after the Revolution. The commander-in-chief danced, for his last time, a minuet, in 1781, at the ball given in Fredericksburg, in honor of the French and American officers, on their return from the triumphs at Yorktown. The last birth-night attended by the venerable chief was in . . . 1798. Indeed he always appeared greatly to enjoy the gay and festive scene exhibited at the birth-night balls, and usually remained to a late hour; for, remarkable as he was for reserve, and the dignified gravity inseparable from his nature, Washington ever looked with most kind and favoring eye, upon the rational and elegant pleasures of life.

Dancing played an important part in America's social life in the eighteenth century. Dancing masters had long freely advertised their ability to teach the newest steps. The assemblies invariably took place in the assembly rooms which were part of the furnishing of almost all first-class taverns. The following description of one in Oeller's Hotel, Philadelphia, was given (1794) by Henry Wansey, that English clothier who came over to make a study of the social and economic conditions prevailing here:

The Assembly Room, to which we now returned, must not pass undescribed: it is a most elegant room, sixty feet square,

with a handsome music gallery at one end. It was papered after the French taste, with the Pantheon figures in compartments, imitating festoons; pillars, and groups of antique drawings, in the same style as lately introduced in the most elegant houses in London.

It was in the Alexandria assembly room that George Washington attended his last birthnight ball, February 12, 1798, the following notice of which appeared in the Times and Alexandria Advertiser:

The birth day of our worthy Fellow-Citizen Gen. GEORGE WASHINGTON, will be celebrated, by a Ball at Mr. Gadsby's Tavern on Mondy the 12th inst.[1] in which the gentlemen of Alexandria and its vicinity, are invited to participate. Tickets of admission to be had at the Barr.

Lafayette's first association with this room was the public dinner given him in 1824 at which were present the Hon. John Quincy Adams, Commodores Rogers and Porter, and veterans of the Revolution. It is an interesting note that Robert E. Lee, though still a boy, was a marshal in the procession of Revolutionary veterans and personages which preceded the dinner.

The following year Lafayette was also dined there by the Masonic Lodge of Washington. Lafayette's toast, "Greece, let us help each other," emphasizes the widespread sympathy here for that nation's struggle for freedom from Turkish domination, tangible evidences of which remain in the classical names of many of our cities, and the buildings of the Neo-Greek style of architecture.

The room, of unusual size, although dating from

[1] The citizens of Alexandria adhered to the old-style calendar under which Washington's birthday was February 11, but, that date falling on Sunday, the celebration occurred on Monday, February 12.

1793, is a consistent example of the architectural woodwork of the second period and well confirms the statement that styles persisted for many years after the date of their greatest popularity, particularly in provincial districts. Here we have walls paneled only to the chair-rail height although the chimney-breasts are wood from floor to ceiling. The openings are symmetrically placed (fig. 78).

The chief enrichment consists of the modillion course in the cornice with dentils below, the scrolled pediments over fireplaces and doors with dentil bands of smaller scale, recalling those in the cornice, and the fretwork carried around the chair-rail. The hanging balcony for musicians is a feature as charming as it is unusual.

The light gray-green with which the woodwork is painted reproduces as exactly as possible the original color found under many layers of more recent paint when the woodwork was cleaned.

The architraves around doors and windows and the mouldings of the paneling are conventional in profile. The only suggestion of the lateness of date lies in the tendency toward refinement in these mouldings and in the scale of the cornice and door-heads.

The very considerable wall space in this large room affords an opportunity for the arrangement of a group of chairs from the second quarter of the eighteenth century which display the early cabriole leg and solid splat back in their finest forms and with ornamentation as elaborate as this type attained. These chairs of walnut, mahogany, and maple include fine examples of Philadelphia and New England early Georgian work, showing through easy transitions the changes which, in the middle of the century, eventuated in the style

known as Chippendale. The upholstery fabrics are all of the period and give some idea of the variety in color and design of the rich materials which were so generally used.

About the room are set tables of three sorts: tripod baluster tables with tip tops, the pier table of mahogany with marble top, and the oval, walnut, drop-leaf dining-table.

The remarkable looking-glass on the west wall is an example of the finest sort of American-made looking-glass of the second period. Again we have the scrolled pediment, the carved and gilded mouldings, the dark walnut surface which has a distinct decorative quality, and the gilded pheasant in the center of the top. This glass is of very unusual size (fig. 63).

The brass chandeliers of English workmanship, while of a period slightly antedating the woodwork, show the beginning of a new influence whose consummation is seen on the floor below. There remains in them the general form of chandeliers of the second period, and the gadrooning which decorates them is a detail found frequently on the furniture on this floor.

Venetian blinds were in general use by this time. Few of the old ones survive, but for practical purposes the Museum has installed modern blinds of similar character.

The portraits on the walls of this room are by Gilbert Stuart, America's great native-born portrait painter of the eighteenth century. Of special charm is the little unfinished self-portrait of Stuart, interesting as a brilliant example of his technical versatility and as a rare likeness of the artist in his young manhood. It was probably painted in London before the artist moved to Dublin in the autumn of 1787.

A small group of American miniatures of this period is to be found here. These little ivory portraits include two of George Washington, one by Ramage (1763–1802), and the other by Charles Willson Peale (1741–1827). The miniatures of General Nathanael Greene and the mother of Chief-Justice Taney are also the work of C. W. Peale, and James Peale in 1797 painted the portraits of Mr. and Mrs. John Wilson. Miniatures were very personal belongings in those days. Women wore those of their loved ones on necklaces and bracelets, and George Washington Parke Custis in his Memoirs of Washington relates that the General "wore around his neck the miniature-portrait of his wife. This he had worn through all the vicissitudes of his eventful career, from the period of his marriage to the last days at Mount Vernon."

ROOM FROM MARMION, KING GEORGE COUNTY, VIRGINIA

Highly decorated rooms in the eighteenth century were not confined to dwellings in cities and their suburbs. This elaborate and historic room was taken out of "Marmion," King George County, Virginia, hidden away in the wilds of the peninsula formed by the Potomac and Rappahannock Rivers, eighteen miles from Fredericksburg and twenty-five miles south of Mount Vernon.

It stood on the estate first owned by that William Fitzhugh from whose letters has been gleaned so much information of the early economic and social life of Virginia. Elegance in home life was traditional with the Fitzhughs of Virginia. Among the first

FIG. 79. ROOM FROM "MARMION," KING GEORGE COUNTY, VIRGINIA

Fitzhugh's letters to friends in London we find a description (1686) of "my own Dwelling house furnished with all accommodations for a comfortable and gentile living, as a very good dwelling house with rooms in it, four of the best of these hung [with tapestry or leather] and nine of them plentifully furnished with all things necessary and convenient." Again in 1698 he wrote, "I esteem it well politic as reputable to furnish myself with a handsome cupboard of plate, which gives myself the present use and credit, is a sure friend at a dead lift without much loss, or is a certain portion for a child after my dicease"—a practical explanation of the abundance of plate at a time when the Colonies were without banking facilities.

Local tradition has it that the present Marmion is the original home of William Fitzhugh. Its interior arrangement, however, dates it as having been built not earlier than the first quarter of the eighteenth century. The treatment of the pilasters and decorations in our room is very suggestive of those of the Clark house of Boston, supposed to have been built or remodeled in 1712. One of the rooms of the latter house was decorated with paintings on wooden panels which, however, may have been done in England. The date of this room from Marmion has not been definitely determined; possibly it was put into a much earlier house, but it may well have been constructed before the middle of the century. The heir of William Fitzhugh was his son John. In the later part of the century it was owned by Philip Fitzhugh, at whose decease it was purchased by J. Ball, who sold it to George Lewis, who had been a captain in Baylor's regiment, was commander of Washington's life-

guard, and in whose arms General Mercer breathed his last on the battlefield at Princeton. He was the son of Colonel Fielding Lewis and Elizabeth Washington, the sister of General Washington.

In this room we have a use of pilasters and complete entablature based upon the Ionic order. Stile and rail paneling, both above and below the chair-rail, fills the space between pilasters. The cornice with modillions and dentils varies considerably from the classic formula in its relation of parts, but the whole entablature is reasonably complete (fig. 79).

The door frame and the window sash are of Virginia walnut, as is the door with its original brass rim lock.

The curious plan of the room results from the placing of an end chimney, built into the house, which requires a fireplace set at a diagonal. An effort was made to compose symmetrically the end wall by flanking the window with corner cupboards. This has not been wholly successful since it adds still another angle to that of the fireplace.

The crude painted decoration carries out the idea of the rococo influence of the period. The marbleizing is reminiscent of both English and continental usage of the early part of the century. The landscape panels recall the painted woodwork of France, as do the bits of rococo detail, painted to imitate ormolu, which are placed informally here and there intermingled with vases or cornucopiae of flowers. The effect is pleasing in tone though crude in execution.

The painting is by an unknown hand. While much of the work is somewhat unsophisticated, the flowers especially would indicate a brush which had had some training in interior decoration. The probability

is that the work was done by some itinerant Colonial artist who wandered from place to place, occasionally advertising his arrival along the lines of a notice in the Pennsylvania Chronicle of June 27, 1768:

> PAINTING performed by ISAAC WESTON, in the neatest Manner, viz. Coach, Chaise, Chair, or any kind of Landscape Painting;—also Lettering and Gilding. He will take the utmost care to satisfy all those who will favour him with their commands; and is to be spoke with at THOMAS WILLIAMS' in Second Street between Market and Chestnut Streets.

The original Siena marble fireplace facing, with its white moulding and keystone, lends a bit of sumptuous color.

The furniture is under the full Chippendale influence, of bold, simple design, carved with a variety of detail. The marble-topped pier table of Philadelphia provenance has a typical fretwork with carved rosettes, gadrooning at the edge of the apron, acanthus leaves on the knee of the cabriole, and ball and claw feet. The small armchair with openwork splat is a characteristic example, while two varieties of easy chair with short carved cabriole legs suggest comfort. The card-tables are of finely figured woods. The mirror over the fireplace was part of the original furnishings of the room and is in the customary Chippendale vein.

The curtains and the covering of one wing chair are old red brocatelle, a material much used in conjunction with damask and needlework for hangings and upholstery.

A brass and iron candlestand, andirons, a bellows, and a fireback are all accessories for which we have ample authority from the copious advertisements and inventories of the period.

ROOM FROM PHILADELPHIA

Possibly no other extant room of those eventful days just prior to the Revolution carries with it so many memories of the artistic and social life during that momentous period of this nation's history as does this one. It was taken from a house still standing at 244 South Third Street, Philadelphia, which had been built in 1768 by Charles Steadman and sold by him to Samuel Powel in the following year. For a thorough appreciation of the sumptuous furnishings, rich in historical association, which the Museum has given it, some knowledge of the personality of its owner, Samuel Powel, is needed.

Samuel Powel was one of the many youths who, after graduating from Colonial colleges, were given the advantages of extensive foreign travel, thereby gaining an intimate insight into the manner of living in the Old World and an acquaintance with some of those men who were making the world's history. His lifelong interest in art began early, as may be deduced from a letter from Benjamin Smith Barton, M.D., the naturalist, written in 1789 aboard the ship Apollo, "the information being so given him" by his fellow-traveler, the eminent Quaker preacher, John Pemberton. "Mr. Benjamin West went to Rome with Mr. Samuel Powel of Philadelphia about the year 1760. Mr. Powel bore Mr. West's expenses to Rome for Mr. West had no resources in pecuniary matters of his own."

Fortunately, enough of Powel's letters have been preserved to give us a glimpse into his journeyings. In 1763 he was presented to King George III and

delivered to him an address from his Alma Mater, the college in Philadelphia; he introduced Benjamin West to Mr. Penn. During his stay in Rome he had many conversations with the Duke of York, was received by and conversed with His Holiness, and at Turin was presented to the King of Sardinia. In 1764 we find him paying a most interesting visit to Voltaire.

The impression made upon him by the splendid houses he was visiting abroad unquestionably interested him in the idea of a fine house for occupancy on his return. The elegance of such a house is suggested in a letter to Powel from his friend, George Roberts, in Philadelphia (1763): "Indeed your house is so finely situated that it looks like the habitation of a Turkish Bashaw (the front wall being very high from the street occasioned by the late regulations of the pavement), and the enclosure the parade of a Seraglio—'tis the noblest spot in the city—don't you wish to see it?" This description of an earlier Philadelphia house would have fitted well the house at 244 South Third Street, as the grounds and garden in its rear, upon which our room faced, were beautifully laid out and adorned with costly statuary, possibly acquired in the course of his travels.

Powel evidently wrote home as to the advisability of bringing with him furniture from England of a quality fitting for his proposed new mansion. From this course he was probably dissuaded by his uncle, Samuel Morris, who wrote him on May 18, 1765: "Household goods may be had as cheap and as well made from English patterns. In the humour people are in here, a man is in danger of becoming invidiously distinguished, who buys any thing in England which

our Tradesmen can furnish. I have heard the joiners here object this against Dr. Morgan & others who brought their furniture with them"—convincing contemporary testimony to the intense local feeling against English wares as a result of the stamp tax, as well as a tribute to the superb handiwork of the Philadelphia cabinet-makers with which the room is now furnished.

Powel's interest in art was evidently a lasting one. Matthew Pratt, the artist, whose picture, painted in 1765, of a group of young American painters receiving instruction from Benjamin West, hangs in Gallery B16, notes his receiving a visit from Samuel Powel when he first took up his professional work in Philadelphia, May 30, 1768.

Powel's activities led him into the field of politics and he served as mayor of Philadelphia from 1770 to 1780, during the most momentous period of that city's history.

The Powel home was long famous in Philadelphia. John Adams, our second president, while awaiting the opening of the Continental Congress, notes in his diary under date of September 1, 1774, "We three visited a Mr. Cadwallader, a gentleman of large fortune, a grand and elegant house and furniture.[1] We then visited Mr. Powel, another splendid seat." When the British army captured Philadelphia the Powel house became the headquarters of the Earl of Carlisle, one of the three commissioners appointed to attempt the establishing of peace. After Lord Howe's evacuation of the city, General Washington made his headquarters with the Powels, and then commenced a

[1] The elaborately carved pier table in this room came from the Cadwallader house.

friendship between him and Mr. and Mrs. Powel, possibly closer and more intimate than any other in the later life of the soldier-statesman.

The Powel house was known for its frequent entertainments, one of which was thus noted by Mrs. Bache in a letter to her father, Benjamin Franklin, then in Paris, under date of January 17, 1779:

> I have lately been several times invited abroad with the General and Mrs. Washington. He always inquires after you in the most affectionate manner and speaks of you highly. We danced at Mrs. Powel's your birthday [Jan. 6, 1706 O.S.] or night I should say, in company together, and he told me it was the anniversary of his marriage [Jan. 6, 1759 O.S.]; It was just twenty years that night.

In May, June, July, and August, 1787—all eventful months in the history of America, the months in which the Constitution was being framed—we find in Washington's diary frequent mention of his breakfasting, dining, or drinking tea at the Powels'. For them he had ordered three years before an enlarged copy of his oil portrait, painted in 1784 at Rocky Hill by Joseph Wright. The probabilities are that for some of the furnishings for Mount Vernon Washington relied upon the Powels for advice, as in a letter to Colonel Biddle he wrote from Mount Vernon, under date of September 16, 1788, "I will thank you to pay Samuel Powel, Esq. for a chair which he was so good as to procure for me as a pattern." Patterns in furniture were often imported from abroad by our city cabinet-makers for their own use, their own work in turn serving the same purpose for the provincial joiners.

Such are a few of the historic memories clustering

around this beautiful room, which may be considered to embody the very essence of the decorative architectural treatment of our second period. The paneling is beautifully moulded, the cornice is simple but adequate, and the composition of the fireplace wall is distinguished. It must certainly be adjudged one of the finest interiors produced in the Colonies (fig. 80).

The decoration is spotted after a careful scheme. The cornice is given scale by the meander which brings dark points at regular intervals around the room. A dignified broken pediment with a delicate rendition of the same meander crowns the overmantel. Applied carvings of rococo form fill the five mitred corners of the panel, and the frieze of the mantelpiece has richly carved consoles and central block—the focus of all the carved detail of the room. The window trim and the moulding about the fireplace opening, the chair-rail and the surbase of the low wainscot have considerable projection.

The plaster relief of the ceiling, also composed of rococo forms, is a cast taken from the ceiling of the room adjoining the Museum room in its original location. The style of the two rooms was so similar that it seemed legitimate to show this use of decorative plasterwork here. There is decided French influence in this ceiling, in the swags of flowers, the groups of musical instruments and pendent masks, as well as in the general character of the large corner cartouches.

The furniture has more than a little suggestion of the French fashion in its decoration. It is of the cabriole type, excepting the sofa, which has the straight-moulded Chippendale legs. The elaborately carved highboy (fig. 57), the marble-topped pier table

and the tall clock, the chairs (fig. 56), and the tea-table (fig. 58) are all the most elaborate and most superbly designed pieces of their respective forms made in this country under Chippendale influence. They all come from Philadelphia, where an unusually accomplished group of cabinet-makers had come together. Except for the tall walnut clock (fig. 59), the furniture is of mahogany of beautiful grain. The carving on all of these pieces is studiedly placed and finely executed. It includes a large variety of motifs following rococo usage.

We learn that the magnificent highboys were essentially parlor pieces from a contemporary account of a pre-Revolutionary home in Philadelphia, printed in Watson's Annals of Philadelphia (1830):

> Every householder in that day deemed it essential to his convenience and comfort to have an ample chest of drawers in his parlour or sitting-room, in which the linen and clothes of the family were always of ready access. It was no sin to rummage them before company! These drawers were sometimes nearly as high as the ceiling. At other times they had a writing desk about the centre with a falling lid to write upon when let down.

The curtains in this room are fashioned after those ordered by Governor William Franklin of New Jersey (the son of Benjamin Franklin) in a letter dated Burlington, November 15, 1763, and addressed to William Strahan of London, in which the request was made for some "yellow silk and worsted Damask to suit some yellow Damask chairs and furniture I have in my dining room. The curtains are to be 3 yards and ¼ long and four breadths in each curtain to be hung festoon fashion."

The use of yellow damask and other yellow materials for curtains and chair-seats had long been cus-

FIG. 80. ROOM FROM PHILADELPHIA

tomary. That interesting character, Judge Sewall, in 1720 sends to Boston for "Curtains and Vallins for a Bed, with Counterpane, Head-cloth and Tester of good yellow watr'd worsted camlet with Trimming well made, and Bases if it be the fashion. Send also of the same Camlet and Trimming, as may be enough to make Cushions for the Chamber Chairs."

Sir William Pepperell—merchant of Kittery, Maine, and hero of Louisburg, whose portrait engraved by Peter Pelham hangs in the Portsmouth room—furnished rooms in his daughter's house with curtains and chair-seats of yellow, red, blue, and green damask. The use of this fine fabric was not confined to the great houses of the cities, as "8 Mahogany chairs with Damask Seats" are noted in the inventory (1774) of George Willocks Leslie of Jamaica, L. I., and "six green damask chairs" in the modest inventory (1785) of Benjamin Moore, a sail-maker of this city.

Yellow was the color of the original damask curtains in this room, as well as of those with which Washington furnished his presidential homes in New York and Philadelphia.

The splendor of the furnishings of a Colonial home in Boston was thus noted in his diary by John Adams, our first vice-president and second president, under date of January 16, 1766:

> Dined at Mr. Nick Boylston's with the two Mr. Boylstons, Mr. Wm. Smith, Mr. Hallowell and their ladies—an elegant dinner indeed! Went over the house to view the furniture, which alone cost a thousand pounds sterling. A seat it is for a nobleman, a prince. The Turkey carpets, the painted hangings, the marble tables, the rich beds with their crimson damask curtains and counterpanes, the beautiful chimney clock, the spacious garden, are the most magnificent of any thing I have ever seen.

Damask was also used for wall coverings along with other fabrics. Upholsterers' advertisements give authority for the use of textiles on the walls.

The painted Chinese wallpaper in this room is similar to a set imported for Samuel Powel's cousin, Robert Morris, about 1770. It consisted of forty strips, each four feet wide and twelve feet high, and showed a continuous panorama of Chinese industries such as rice and tea raising and pottery making. Such paper was painted in China for the English market. Upon our paper appear mountains, pagodas, and mandarins, painted in water-color. This type of paper was undoubtedly used in making the "Chinese" room in the house of George Mason, the Virginian, an intimate friend and neighbor of Washington, as well as on the walls of the house advertised for sale in the South Carolina Gazette of about April 1, 1757, by James Reid: "The said house is new-built, strong and modish after the Chinese taste."

While our ancestors relied largely upon the Old World and the Orient for their wallpapers, advertisements in the Philadelphia papers just before the Revolution indicate that wall hangings were even then being manufactured here.

The prints on the walls of this room are mezzotints of Rockingham, William Pitt, Benjamin Franklin, and Edmund Burke, who were honored and toasted in homes in hamlet and city throughout the country for their efforts in bringing about the repeal of the Stamp Act and their opposition to the American policy of George III.

Our authority for hanging them here is found in an advertisement which appeared in the Pennsylvania Chronicle of December 12, 1768. It evidences as well

the stock of prints kept in many a Colonial print shop.

Of new and useful MAPS, from Four Pounds cash to Three and Nine-pence each; curious and entertaining prints, great variety of drawing books, &c. on the best principles, from the best masters; copy books and slips, in all the branches of penmanship; GLAZED PICTURES in the present English taste, neatly *ornamented* with carved and gilt corners and side pieces, from Forty-two Shillings to Three and Sixpence a piece.—Amongst which are, scriptural, historical, humourous and miscellaneous designs; a few pair of fine PATTERNS FOR LEAP YEAR; elegant gardens, landscapes and AMERICAN VIEWS, fit for gentlemen FARMERS;‡ battles by sea and land; horse-racing and hunting, printed in green, very fine; the greatest variety of perspective views for diagonal mirrors; ROYAL and ILLUSTRIOUS personages, ladies of quality and celebrated BEAUTIES, &c. prints very saleable and cheap for country chapmen; . . .

N.B. Such as want any thing extraordinary in the print way, are requested to send their orders soon, that they may be had in next spring.—They varnish maps of the world at Five Shillings, and all other pieces in proportion.

‡ *Lovers of arts and their country.*

The portrait of Pitt in this room was scraped by Charles Willson Peale of Maryland while in London.

The Principal FIGURE is that of Mr. PITT in a Consular Habit, speaking in Defence of the Claims of the AMERICAN colonies, on the Principles of the BRITISH Constitution. With MAGNA CHARTA in one Hand, he points with the other, to the Statue of British *Liberty*, trampling under Foot the Petition of the CONGRESS AT NEW YORK. . . .

An ALTAR, with a Flame is placed in the Foreground, to shew that the Cause of Liberty is sacred, and, that therefore, they who maintain it, not only discharge their Duty to their King and themselves, but to GOD. It is decorated with the Heads of SIDNEY and HAMPDEN, who with undaunted Courage, spoke, wrote, and died in Defence of the true Principles of Liberty, and of those Rights and Blessings which GREAT-BRITAIN now enjoys. . . .

"Patriot Pitt" and the "Guardian of America,

Pitt" were household words. No more appealing gifts could be made than those noted in the New York Journal of July 3, 1766. "A great number of rings, set with the Head of Mr. Pitt are intended to be sent as presents to some of the principal merchants in America, by their correspondents in this city."

Charles Oliver Bruff, goldsmith and jeweler, advertised in the New York Gazette of November 7, 1774, that he had at the Sign of the Tankard, Tea-Pot, and Ear-ring . . . "engaged a stone seal engraver from London who engraves arms . . . heads and fancies . . . with the heads of Lord Chatham, Shakespeare, Milton, Pope . . . with all emblems of liberty."

We find authority for the hanging of the very beautiful cut-glass lustre in this room from an account written by Major André for the Gentlemen's Magazine of London of that historic ball, the Mischianza, given by the British officers (1778) in Philadelphia in honor of Sir William Howe. The immense ballroom was described by André as being lighted by twelve hanging glass lustres, each holding twenty spermaceti candles. Those of necessity were borrowed from houses in the neighborhood.

Lustres were in general use by the middle of the century. Lady Mary Wortley Montagu in a letter to the Countess Mar (1716) noted, "The whole is made gay by pictures . . . . and in almost every room large lustres of Rock chrystal." They were hung lower than the chandeliers in a modern room, thereby making the candle flame more effective, but rather dangerous to the fairer sex. One of Mrs. Washington's receptions at the Osgood house in Cherry Street, New York, was sadly interrupted by

the ostrich plumes in the elaborate headdress of Miss Mary McIvers (later Mrs. Edward Livingston) taking fire from contact with a lighted hanging lustre.

In creating in this room a patriotic atmosphere such as existed in many an American home in those all-important days which just preceded the American Revolution, certain Chelsea-Derby statuettes have been used. These typify the general interest in the troubled politics of the time.

Among the "burnt images and figures for mantlepieces" which we know were imported into America at this time, it seems entirely probable that there should have been Chelsea-Derby statuettes of William Pitt, whose toast was drunk at every banquet, along with those of John Wilkes, who was worshiped in America for his stand in behalf of constitutional government in England and showered with gifts from our assemblies and patriotic individuals.[1] A Chelsea-Derby statuette[2] which must have had a peculiar interest to Philadelphians is that of Mrs. Catharine Macaulay, the historian, to whose authorship the Philadelphia papers were ascribing the Letters of Junius, and whose writings were especially exempted from the operation of the Non-Importation Act of 1767. In this statuette Mrs. Macaulay is depicted leaning on the four volumes of her History of England, which rest on the top of a pedestal, on the front of which is inscribed this quotation from her pen, "Government a Power Delegated for the Happiness of Mankind conducted by Wisdom, Justice and

[1] Not the least interesting of these was a portrait painted on order by Copley of a three-year-old boy, whose enthusiastic parents had given him the name of Wilkes Barber.

[2] Probably modeled in 1777.

Mercy." On the base appear the words, "American Congress." Another interesting note on this statuette is the fact that there is inscribed upon the side of the pedestal, along with the names of England's great defenders of constitutional liberty, Sidney, Milton, Hampden, Locke, and others, that of our own John Dickinson, who had been characterized in the House of Commons by Isaac Barré as "a man who was not only an ornament to his country, but an honor to human nature." The most interesting of all of these Chelsea porcelains, however, is the emblematic group of Pitt receiving the gratitude of America. This inevitably recalls the tribute paid by the Rev. Jonathan Mayhew, the New England patriot, who addressed Pitt from the midst of a rejoicing people: "To you grateful America attributes that she is reinstated in her former Liberties. America calls you over again her father; live long in health, happiness and honor; be it late when you must cease to plead the cause of liberty on earth."

A few pieces of Chinese porcelain, so-called Chinese Lowestoft, placed in this room, also recall the famous Pitt. They are from his dinner service and in the center of each piece characteristically appears elaborate heraldry, the coat of arms of Pitt impaling Grenville. William Pitt married Hester Grenville in 1754 and she was created Baroness Chatham in her own right in 1761. Bright floral sprays and delicate scalloping decorate these excellent examples of the finer tableware of the time.

The iron fireback in this room is of New York origin and might well have been among those thus advertised in the New York Journal of September 6, 1769: "Plain and figured chimney backs as made by

the New York Air furnace." Cast in relief are the date, 1767, and the figure of an officer in kilts.

On the low tea-table near the fireplace have been arranged several pieces of silver made by famous silversmiths of pre-Revolutionary days, including Joseph Richardson and Philip Syng the elder and his son.

First Floor

THE THIRD PERIOD *of early American art. The Early Republic to 1825*

THE rococo style which had spread over Europe and extended to America, resulting in the sophisticated elaboration of our second period, reached in Europe an extreme complexity. In England the cabinet-makers, in order to retain popular interest, resorted to strange and exotic forms, fantastic and sometimes absurd, which practically marked the end of the usefulness of this style of design in that particular age. The natural reaction from this over-elaboration in decorative art was toward an extreme simplicity.

There had been preparing for some years, as it happened, just the necessary material to foster and support this reaction. The excavations begun at Herculaneum in 1738 and at Pompeii in 1748 and carried on for several years by a group of architects and archaeologists were bringing to light a great deal of late Roman material, different in character from much with which the Renaissance artists had been familiar. There grew up a school of careful archaeologists who recorded with considerable accuracy the results of these discoveries.

A young Scotch architect, Robert Adam, touring

Italy to complete his professional education, came in contact with this group, enthusiastic over the recent discoveries. Adam became imbued with an equal enthusiasm and absorbed a great deal of the essential feeling of this late Roman classic work. His activity extended also to archaeological investigation and his reconstruction of the palace of Diocletian at Spalatro was published in 1764, shortly after his return to England.

Up to this time the rococo influence had reigned undisputed and the eclectic taste of the time had absorbed every available suggestion. Here was another quite fresh and new contribution and the public grasped at it eagerly. But it was soon found that the principles behind the new school were not susceptible of absorption by the rococo designers and the classic forms preserved their individuality completely, particularly under Robert Adam and his brothers.

Adam, though an architect, extended his influence into every department of the decoration and furnishing of buildings and, preserving a complete consistency of attitude, very rapidly established a new style of purely classic derivation. He was primarily an adapter, basing his design upon the less monumental work which he had studied in the newly excavated towns.

His popularity as an architect was phenomenal after his return to England. In 1761 he was appointed Royal Architect and by that time was building a considerable number of great houses for the nobility and designing not only the interior architecture of the rooms but much of the furniture, metalwork, and textiles which went into them. Naturally enough, with the tremendous popular support which came to

him, other architects and designers followed in his wake. There was a complete revolution in taste accomplished in a remarkably short space of time, practically within ten years.

It is with the results of this revolution that we have to deal in our Third Period of artistic development in America.

Our Second Period began with a classical revival in much the same manner. Yet the earlier revival was based on an incomplete knowledge of a different type of classical remains which, by the time that its developed forms had reached England, had already gone beyond its original classic forms into the rococo, a far cry from its beginnings. This second classical revival of the late eighteenth century began with a more exact knowledge and a knowledge of less monumental and more adaptable types of late Roman originals. It included an interest in the decoration of small buildings and for this reason possessed a smaller scale which gave it greater adaptability.

The initial effect upon planning was a carefully studied disposition and relation of spaces. Large and small rooms were related one to the other for the dramatic effect of contrasting size. Shapes of rooms were varied to create interest and surprise. Round, oval, and octagonal apartments were interspersed with rectangular ones—to increase the variety of effect. Semicircular exedras at the ends of long galleries gave a focus for a vista. Thus an infinitely increased vocabulary of architectural forms arose in England. The Italians in their intensive development in the Renaissance had early achieved a part of this vocabulary, but it had not exerted an effect in England until this time.

The height of the popularity in England of the style introduced by Adam coincided with that period of strained relations before, during, and after the Revolutionary War which separated the Colonies from the mother country. It was not until some years after peace was established that the full effect of the changed taste began to appear in the United States, yet when once the change began it spread with rapidity. Aside from the natural impulse to follow in the prevailing mode, a ready support of the new style came from its advertised relation to Roman republican life. The founders of the Republic had looked to Rome for help and inspiration in creating the structure of the government and laws of the new United States. For this reason anything associated with the republic on the Tiber met with hearty encouragement.

The first effects were seen in the architecture.[1] The planning showed greater study. The older type of house built in the Colonies had been in general of simple and symmetrical form, as has been briefly stated. This afforded an easy basis from which to start. More spacious and higher rooms became general, their variety in shape following that of the English work; oval, round, octagonal, and exedral plans were developed in much of the building of the Early Republic.

On the exterior of the houses the most striking change was the marked delicacy of scale. Classic detail and arrangement prevailed but the attenuation of proportion and the refinement of parts gave it

[1] For a fuller treatment of the architecture of this period see Fiske Kimball, Domestic Architecture of the American Colonies and the Early Republic.

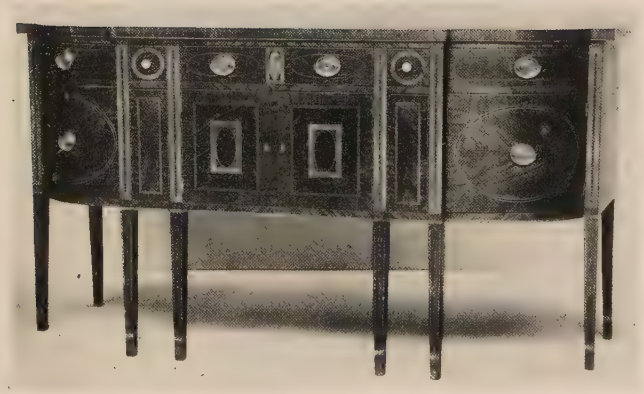


FIG. 81. MAHOGANY MIXING-TABLE AND SIDEBOARD, INLAID SHOWING SHERATON INFLUENCE

a new effectiveness; columns and pilasters were elongated, and the old Vitruvian relation of column height to depth of entablature was very much lightened. As in the baroque method, the classical forms were used for purely decorative effect but they were used with comparative conventionality. Tall, pillared porticoes appeared on fronts of buildings, combining into the height of one classic order the two stories of the façade.

The delicate painted and stucco decoration of Pompeii gave a cue for a light and charming use of ornament. New details of classic inspiration appeared. Swags and paterae, leaf mouldings of various sorts, flutings and reedings, ribbons and flowers, rinceaux and the Greek key were some of the usual decorative patterns on both interiors and exteriors.

Much of the delicate ornament was made of a hard composition and was attached to the wood, a method perfected in England under the direction of the Adam brothers and patented by them. This was an inexpensive substitute for carving and permitted very elaborate repeating designs.

The prevalence of a definite and consistent style in the architecture of the period was fostered by the widespread circulation of architectural books of all sorts. The architect of the time was generally a master-builder whose work combined practical knowledge with the suggestions derived from these architectural books. Cultivated amateurs whose libraries were at all extensive possessed a surprising array of both European and American publications.[1]

A number of books were published in the United

[1] See Fiske Kimball, Thomas Jefferson, Architect, for a list of books in Jefferson's library.

States which, added to those well known abroad and current in America, gave a ready supply of architectural forms and detail. Among these publications were

FIG. 82. MAHOGANY SECRETARY, INLAID AND VENEERED, SHOWING SHERATON INFLUENCE

five American editions of books by William Pain; the first, "The Practical Builder, or Workman's General Assistant . . . The Fourth Edition Revised," was printed in 1792 by John Norman in Boston. Asher

Benjamin of Massachusetts published two books, in 1797 and 1806 respectively, each of which was reissued. All of these books in later editions presented a version of the Adam work, well adjusted to execution in wood and to use in the less pretentious work which was done in America.

In common with the architecture, the furniture, textiles, and metalwork took on a greater refinement. Simple classic forms predominated, following more or less structural lines. The straight line formed the basis, and with it were combined uncomplicated curves which seldom appeared in the structural elements. Semicircles, ellipses, and such geometrical figures were the rule, developing into a serpentine but seldom going further in this direction.

The changes in furniture forms are very sharply marked. Not only were a number of new pieces developed to serve the social usage of the time, but the furniture exhibits in its design the characteristic simplicity of outline and the careful structural quality which predominated in all the utilitarian arts.

The vertical support is no longer the curved cabriole. This gives place to the straight tapering leg. The classic order becomes the basis for much of the proportion and arrangement of parts, the skirting of chairs and tables being studied in relation to the height of the leg, as the entablature of the classic order bears a definite relation to the column height. The geometrical curve is confined chiefly to horizontal usage in table-tops, chests of drawers, chair-seats, and sideboards.

The sideboard is an example of a new piece whose appearance belongs to this period. The Chippendale side-table was combined, by Adam, with flanking

FIG. 83. MAHOGANY CHEST-ON-CHEST SHOWING IN ITS LOWER PORTION A SURVIVAL OF CHIPPENDALE FORM COMBINED WITH THE CLASSIC INFLUENCE OF THE LATE EIGHTEENTH CENTURY IN ITS UPPER CARCASS. THE FIGURES ARE ATTRIBUTED TO SAMUEL MC INTIRE OF SALEM

pedestals into a group of three pieces which formed a sideboard arrangement. The succeeding cabinet-makers in the Adam school developed this design and combined these three pieces into one; the sideboard was the result (fig. 81).

In England had developed a group of experienced furniture designers and cabinet-makers who, beginning at the time when Chippendale was in the

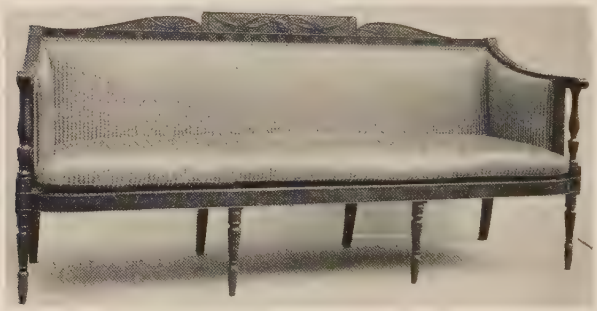


FIG. 84. SOFA OF MAHOGANY
SALEM, MASSACHUSETTS, TYPE, SHOWING SHERATON INFLUENCE

ascendancy, had found a common basis for stylistic expression in the portfolios and books of design plates which one or another would issue for sale. These design books were many and in them can be traced the preferences of certain men for certain treatments of form and decoration. The names of some of the men who published books of furniture design have become indissolubly associated with particular expressions. Many cabinet-makers executed the designs of Robert Adam, among them Chippendale himself. Hence a knowledge of the new style became general. Basing their design upon such knowledge, certain practical cabinet-makers issued books, partly

to show their clientele the work which might be ordered. Among these, Hepplewhite's Guide, first published in 1788, is important since Hepplewhite and Co. was a flourishing firm of London cabinet-makers. In this volume may be seen numbers of designs, some distinctive and personal, others adapta-

FIG. 85. MAHOGANY ARMCHAIR AND UPHOLSTERED WING CHAIR, SHERATON STYLE

tions of the usual popular pieces such as were being made by many firms. Thomas Sheraton, whose publications, issued from 1792 to 1803, were the basis of a great deal of the furniture design in the United States, continued the same tradition, carrying it further along toward its final downfall.

In the furniture made in this country in the last decade of the eighteenth century and the first of the nineteenth, we have a blending of the treatments which are associated with Hepplewhite and Sheraton.

The former employed such details as the square tapered or the round fluted leg, the spade foot, the shield-shaped chair-back, some carved decoration (fig. 86), but little else which can be differentiated from Sheraton usage. Sheraton preferred the round leg, sometimes reeded, the square chair-back, inlay rather than carving on case furniture, veneered panels, and much of the decorative method common to all the work of the time (figs. 87, 95). It is difficult, often impossible, to analyze American pieces of the period for their exact origin of motif, since the work is the consummation of the efforts of many workers of the last quarter of the eighteenth century, of whom Hepplewhite and Sheraton were only two.

Of this furniture the pieces shown on the first floor of the wing form a fairly representative group. The chairs are of both Hepplewhite and Sheraton models. There are wooden armchairs of Sheraton inspiration and upholstered chairs with no wood showing except in the legs (fig. 85). Tables of many sorts, for dining, cards, and tea, stands for candles or for sewing materials, sideboards, and buffets are decorated with inlay, veneers, and bandings. Desks both with and without bookcase tops are carried out in conformity with the prevailing style. There are comfortable sofas and settees with delicate frames, foot-stools, fire-screens, chests of drawers, high-post bedsteads, and every conceivable article which complete house furnishing and decoration could have required then or now.

The looking-glasses are of mahogany, brightened by gilded carving, or of wood and composition completely gilded. In some, the upper pane of glass is decorated by designs of paint and gold-leaf (figs. 92 and 94).

There was much demand for furniture of light woods such as curly maple and satinwood. A good deal of the mahogany was finished in a light tone, particularly where it was inlaid with lighter woods (figs. 82 and 90). On case furniture and on tables, veneering and inlay were more usual than carving. On

FIG. 86. MAHOGANY SIDE-CHAIR AND ARMCHAIR SHOWING HEPPLEWHITE INFLUENCE

chairs, carved decoration persisted, combined with moulding, delicate turning, and reeding.

Painted decoration also had a vogue. Flowers, groups of musical instruments, bows and arrows, or medallions were painted in color or done in gold, following the French fashion.

Toward the end of the period a change becomes apparent with the beginning of the influence of the French Empire. Here a new wave of classic derivation

overwhelms design, which shows a stricter adherence to archaeological correctness. Measured drawings of Greek temples were carefully followed for architectural use, and the struggles of Greece for independence in the early nineteenth century gave Grecian forms a particular vogue. In furniture an increased heaviness and solidity begin to appear, and with this phase of furniture design the great age of cabinetmakers comes to an end. The last of Sheraton's publications contains much of this Neo-Greek influence.

The work of this last period, as shown in the American Wing, is closely associated with the first years of the United States, years when the American people were making rapid strides toward financial recovery from the past war and genuine prosperity for the future. At that time the mercantile marine was carrying the American flag to every quarter of the globe, enriching its owners and making possible here that luxury of living which had been interrupted by the struggle for independence. In general the fashions of the Old World continued to be the fashions in the New. As our nation commenced to have a history and a background of its own, however, not only Europe but even the Orient catered to this individuality in certain of the textiles and pottery sent to our markets, thereby giving to many an American home an atmosphere different from that of the residences in the Old World.

Houses were being built and furnished frequently with considerable elegance, as fortunes were made in the growing prosperity of the country. In The Journal of an Excursion to the United States of America in the Summer of 1794, Henry Wansey noted among his observations:

I dined this day with Mr. Bingham [in Philadelphia], to whom I had a letter of introduction. I found a magnificent house and gardens in the best English style, with elegant and even superb furniture. The chairs of the drawing room were from Seddon's in London, of the newest taste; the back in the form of a lyre, with festoons of crimson and yellow silk. The curtains of the room a festoon of the same. The carpet one of Moore's most expensive

FIG. 87. MAHOGANY SIDE-CHAIRS SHOWING SHERATON INFLUENCE

patterns. The room was papered in the French taste, after the style of the Vatican at Rome.

Although communication with Europe was constant and importation of ideas and materials reached large proportions, numbers of excellent cabinet-makers and upholsterers plied their trades in all cities, while manufacturers of many kinds were patronized by those citizens who wished to encourage home industry. In "The Report of the Secretary of the Treasury of the United States on the subject of Man-

ufactures Presented to the House of Representatives Dec. 5, 1791," Alexander Hamilton, first Secretary of the Treasury and father of the policy of protection, gave as his opinion that "cabinet-wares are generally made little, if at all inferior to those of Europe. Their extent is such as to have admitted of considerable exportation. An exemption from duty of the several

FIG. 88. SIDE-CHAIRS FROM THE WORKSHOP OF DUNCAN PHYFE, NEW YORK, EARLY NINETEENTH CENTURY

kinds of wood[1] ordinarily used in these manufactures seems to be all that is requisite by way of encouragement. It is recommended by the consideration of a similar policy being pursued in other countries and by the expediency of giving equal advantages to our own workmen in wood."

[1] For fine cabinet-work many woods were imported. In The Journeymen Cabinet and Chair Makers' New-York Book of Prices we find extra prices are charged for work (except in banding) in which were used: "Sattin or Manillia wood . . . Sasico or Havannah . . . King, tulip, rose, purple, snake, zebra, Alexandria, Panella, yew, maple, &c."

One type of American Sheraton and Hepplewhite furniture consists of pieces which have inlaid in them representations of the American eagle, designs readily obtainable, appearing as they did upon the earliest United States copper and silver coinage. These were substituted by some of our most skilful cabinet-

FIG. 89. DROP-LEAF TABLE OF MAHOGANY FROM THE WORKSHOP OF DUNCAN PHYFE NEW YORK, EARLY NINETEENTH CENTURY

makers for the conventional urn and flower designs inlaid in many an English and American piece of furniture. This truly American bird first came into vogue as a motif of decoration at the time of the inauguration of our first president. The façades of the remodeled City Hall of New York and the Government House, erected for the use of the new government on the site of the present Custom House on Bowling Green, showed it in relief in all its glory. When Wash-

ington, shortly after his inauguration, made his triumphal tour through the newly united states, this emblem was a feature of transparencies[1] which illuminated many a public building and private home in welcome to the recently elected president.

Painted upon the fans, hair-ribbons, and sashes of the fair ones and engraved upon the coat buttons of the men, the eagle appeared many times at the balls and receptions given in the beloved General's honor. "Spread eagle" taverns sprang into existence and with their gayly painted swinging signboards made their appeal to the travelers.

The use in furniture of this emblem of nationalism was not confined to any one cabinet-maker, or any group, as "spread eagle" furniture was made apparently in Albany, Boston, New York, Philadelphia, Baltimore, and their vicinities. The spread eagle was inlaid in mirror frames, breakfast tables, secretaries (fig. 90), tambour and slant-top desks, corner cabinets, tip-top tables, Pembroke tables, card-tables, both rectangular and semicircular, tall clocks (fig. 91), and knife boxes. Invariably these pieces were of a high order of workmanship.

We have no definite date for the first appearance of this peculiarly American furniture. Probably the earlier pieces are those which display the eagle without the stars. As state after state came in, we find fifteen (1792), sixteen (1796), and eighteen (1812) stars in the inlay. As the use of sixteen predominates, most of them probably date around 1798. This was a year of great excitement here because of the diplo-

[1] An easy form of decoration within the reach of every one, being made by tracing the design upon whitewashed or starched window panes behind which were placed lighted candles.

matic difficulties with France, which ended in the breaking out of a war of short duration with our former friend and ally, caused by the Directory's

FIG. 90. SECRETARY OF MAHOGANY, WITH THE AMERICAN EAGLE INLAID

insults to our government. One of these occasioned that memorable retort from our minister to France, Charles Cotesworth Pinckney: "Millions for defense, but not one cent for tribute."

It is difficult at this late day to realize the tense atmosphere which pervaded the country at this time, as well as the place the American eagle held in the emotions of our people, many evidences of which are to be found in the news-sheets of the day. The Alexandria Gazette of May 5, 1798, gives a graphic account of an all-day review of the First Troop of the Baltimore Light Dragoons and the banquet which followed, with its *sixteen* toasts—that of "President Adams" followed by three cheers; the "American Envoys in Paris," five cheers; "The American Eagle—May it never lose its weight in the scale of nations, nor drop from its talons the motto of Liberty or Death," six cheers; while "The fine and independent volunteers of the state of Baltimore—in citizenship orderly, in military discipline veterans, in courage bold and undaunted," received only half that number.

FIG. 91. TALL CLOCK OF CURLY MAPLE, WITH THE AMERICAN EAGLE INLAID

It is more than probable that the pieces bearing eighteen stars were created to take advantage of the intense nationalistic feeling aroused by the War of 1812.

FIG. 92. LOOKING-GLASS OF WOOD AND PLASTER CARVED AND GILDED, WITH PAINTED GLASS PANEL

FIG. 93. GIRANDOLE SURMOUNTED BY AN EAGLE CRUSHING A SERPENT

FIG. 94. SO-CALLED BILBOA GLASS, PINK MARBLE VENEER WITH CARVED AND GILDED WOOD. SUPPOSED TO HAVE BEEN IMPORTED FROM PORTUGAL

The lure of the spread eagle was not confined to our cabinet-makers. The brass-founders worked it into the designs of openwork fenders (fig. 96) and engraved it upon andirons.

The Colonial makers of mirrors—those highly utilitarian and in many cases delightfully ornamental pieces of furniture—followed largely the fashions of the Old World. In the days of the Early Republic, however, some of the craftsmen put their own individuality into the decorations, though they departed but little in form from the accepted types of the period. That same pride of country which had brought about the use of the spread eagle in the embellishment of some of the furniture found an easy vent in the glass paintings which decorated the upper panels of so many mirrors of the late eighteenth and early nineteenth century. The ornamentation of these makes them literally "mirrors of history." Among the painted glass panels of the mirrors exhibited is one bearing a portrait of Washington surrounded by an elaborate military trophy in gold.[1]

FIG. 95. LADY'S WRITING DESK, MAHOGANY AND SATINWOOD VENEER, SHOWING SHERATON INFLUENCE

[1] No more pleasing pen picture of the love for Washington which existed at this period is given than that of the exquisite *émigrée*, the

Surmounting a convex mirror, also exhibited, is an American eagle crushing in its beak a snake, symbolic of the enemies of the Republic (fig. 93). Other mirrors show on their panels weeping willows with goddesses of Liberty leaning on funeral urns inscribed with the names of Washington and Hamilton—emblematic of grief over the death of these two statesmen.

Our clockmakers also availed themselves of the national enthusiasm by using historical scenes and patriotic emblems as decoration. Three of these truly

FIG. 96. PIERCED FENDER WITH THE AMERICAN EAGLE IN THE DESIGN

Marquise de La Tour du Pin, wife of the minister to Brussels under Louis XVI, in an account of her journey to Albany from Boston in 1794, as follows:

"The frame house at which we stopped reflected an advanced degree of civilization in that it was provided with glazed windows; but it is the incomparable beauty of the family occupying it that is ineffaceably stamped upon my memory. First, the household: the man and his wife of forty or forty-five years, models of imposing elegance, figures endued with that exquisite beauty found only in works of the great masters. Around the two were grouped a family of eight or ten children, the young girls blossoming into womanhood, recalling the beautiful virgins of Raphael, while the little children, with the figures of angels, Rubens himself would not have disowned. In the same house lived the venerable grandfather, his hair silvered by age, but free from infirmity.

"At the close of the meal, taken in common, he rose, and baring his head, solemnly pronounced these words: 'We are about to drink to the health of our well-loved President.' One could not at that time find a cabin, no matter how secluded, where this expression of love for the great Washington did not terminate each repast. To this was sometimes added the health of the marquis, M. de La Fayette, a name cherished in the United States."

American clocks are shown upon the first floor.

America was still dependent upon Europe for most of the fine textiles used for upholstery and clothing,

FIG. 97. URN-SHAPED SILVER WITH THE MARK OF PAUL REVERE (1735–1818)

of which a large and varied assortment was imported. For chair upholstery, silk fabrics such as damasks, brocades, satins, velvets, and taffetas were much used, varied by haircloth in black and colors, leathers, and linens. A large selection of copperplate printed linens and cottons was imported, chiefly from France. Of these, the famous toiles de Jouy were much used for curtains, bed-furniture, and upholstery. These copperplate designs, many of distinctly Louis XVI type and later of the Directory and Empire, were frequently given a patriotic touch by the introduction of symbolic emblems, flags, or por-

traits of American heroes. Two varieties of these patriotic copper-printed fabrics may be seen in the bedroom from Haverhill, Massachusetts. For curtains not only were the silk and printed fabrics employed, but combined with them or used alone were fine mull or lawn draperies, embroidered and handwrought with drawnwork and hemstitching.

FIG. 98. PITCHER OF AMERICAN GLASS, THREE-MOULD TYPE, EARLY NINETEENTH CENTURY

FIG. 99. BOWL OF PENNSYLVANIA GERMAN POTTERY, EARLY NINETEENTH CENTURY

Wallpapers, pictorial and purely decorative, are the characteristic wall hangings of the time. Rooms, no longer paneled above the height of the chair-rail, were generally hung with gay papers, when they were not covered with fabric. These papers, made chiefly in France and England, were imported into the United States, although to some extent wallpaper was manufactured in America. On this floor may be seen fine old examples of two types of scenic paper—one in varied colors, the other in monochrome—as well as a paper of purely decorative and formal design hung in a home in New Jersey in 1794.

In the Report to Congress on Manufactures in 1791, referred to above, made by Alexander Hamilton, it is noted with reference to the paper industry that "that of paper hangings is a branch in which respectable progress has been made." The variety of papers sold is evidenced by the advertisement of Colton and Stewart in the Alexandria Gazette of January 10, 1798: "60 different Patterns of Plain and Printed Paper hangings just received for sale."

The metalwork partakes of the classic spirit as translated by Adam and his associates and followers. Brasses for fireplace use—andirons, fenders, and fire-tools—are wrought with the greatest delicacy. Some of the openwork fenders (fig. 96) are lace-like in their fineness, and many of the finer andirons and tools are engraved.

Silver[1] and Sheffield plate—the latter largely replacing pewter in the finer houses—follow the classic forms of the current vogue. The urn shape predominates (fig. 97), engraving is used much more than repoussé decoration, and the modeled decoration when it does occur is very low in relief and subtly fashioned. Forms which we have mentioned as characteristic in the architecture and furniture—oval, octagonal, serpentine—are repeated in the silver designs. The urn shape is employed for teapots, sugar bowls, creamers, and many of the utensils of table service, this urn marking in its profile a departure from the inverted pear shape which was frequently utilized in the middle of the eighteenth century. The post-Revolutionary work bearing the mark of Paul

[1] For a full treatment of the silver of this period see C. Louise Avery, American Silver of the XVII and XVIII Centuries in the Clearwater Collection.

Revere, Jr. (fig. 97), shown in the Clearwater Collection, on this floor, exemplifies this change in form as related to plate.

There was much glass used at this period, some imported, a great deal made on this side of the Atlantic. The imported glassware included the fine cut glass which is such an important element in the

FIG. 100. COLORED DRAWING OF THE SHOP AND WAREHOUSE OF DUNCAN PHYFE, THE NEW YORK CABINET-MAKER

history of English handicraft. Not only was glass for table service brought over in quantity but also many of the fine cut-glass lustres, which were widely used in England. Several examples of these beautiful chandeliers are shown.

Of American-made glass there were several types: plain blown glass with little or no decoration, fine cut glass following the English in technique of cutting, and moulded glass made as an inexpensive imitation of cut glass, the last a typical American glass (fig. 98). Groups of the glassware generally used for table

service in America are shown in the small gallery connecting the American Wing with the Pierpont Morgan Wing.

From France were imported many pieces of soft-paste porcelain, some of which were made especially for the American market and have national heroes or scenes of local interest painted in color. A number of urns (fig. 102) and vases of this sort are on exhibition. From England were sent services of the characteristic table porcelains of the time, Crown-Derby, Worcester, and other less known and less highly valued varieties. The many Staffordshire factories for porcelains and high grade potteries exported heavily to America, and Wedgwood ware was frequently advertised in our newspapers.

About 1825 or 1826 William Tucker in Philadelphia undertook the manufacture of hard-paste porcelain. In 1832 Joseph Hemphill became a partner and under his direction the output of the factory, in imitation of Sèvres porcelain, was excellent in workmanship and design. There were other porcelain manufactories established in America about the same time, but as none of them achieved financial success the fine ceramics continued to be imported.

Of all the china used in the homes of the Early Republic possibly none makes a greater appeal than that (popularly known as Lowestoft) brought home from Canton by our early merchant navigators in their trading ventures. Much of it, fortunately, still remains in our seaboard towns—treasured heirlooms of ancestral china cabinets.

The story of this porcelain is an interesting one. Made in the vicinity of the imperial factory at Ching-tê-chên in the province of Kiang-si, on the left bank

of the Ch'ang River, in its undecorated form it was floated down the river some fifty miles to Lake Poyang, across the lake, and up an estuary of the Kan River to Nan-Ch'ang Fu, thence by water up this river to its sources in the Ta Yu Ling Mountains; across the mountains it was carried thirty miles on the backs of coolies and again floated down to Canton, the journey in all its various phases covering

FIG. 101. SINO-LOWESTOFT PLATE FROM THE TABLE SERVICE OF GEORGE WASHINGTON DATING ABOUT 1784

FIG. 102. FRENCH PORCELAIN URN. VIEW OF NEW YORK FROM GOVERNOR'S ISLAND, ABOUT 1830

nearly four hundred and fifty miles. In Canton it received its decoration from various enamelers, some twenty of whom are known to have been working at the beginning of the century. Their work was rather individualistic, those who catered especially to the English, French, and Dutch markets employing styles of decoration not usually found on the wares which were so popular with the Yankee navigators.

Among the varieties of this china decorated at Canton especially for the American market are those

of the last decade of the century which bear the "spread eagle" in brown, in gold, or in colors. Other interesting examples of this ware have ships flying the American flag; there are also tea sets decorated with the arms of New York supported by almond-eyed goddesses of Liberty and Justice.

Miniature painting reached its highest development at this period, following in general the style and treatment of contemporary work in England.

THE ROOMS OF THE THIRD PERIOD

Early Republican painting, interior architecture, and utilitarian arts are represented by the collections in the main gallery and the adjacent rooms on this floor.[1] In some of the woodwork will be seen the influence of the style inaugurated by Robert Adam in England, of which Bulfinch was an exponent here. Furniture reflecting the Hepplewhite, Sheraton, and Empire modes is combined with metalwork, glass, ceramics, and textiles of the period necessary fully to present the interior equipment of the finer rooms of the first few years of the United States.

EXHIBITION GALLERY

The architectural treatment of the exhibition gallery follows the delicacy of detail and slender proportions characteristic of the first decade of the nineteenth century. The cornice is an exact reproduc-

[1] See the floor plan at the end of this Handbook.

FIG. 103. MAIN GALLERY, FIRST FLOOR. THE ARCHED OPENINGS ARE FROM A HOUSE IN BALTIMORE; THE CORNICE REPRODUCES ONE IN THE OCTAGON, WASHINGTON, D. C.

tion in plaster of one in the Octagon, the brick house built in Washington for John Tayloe between 1798 and 1800 after plans by Dr. William Thornton. The acanthus leaf band of the cornice is a motif of classic derivation. The arched openings on the east, north, and west walls are original woodwork from a house in East Pratt Street, Baltimore, built about 1810. The other three doorways are modern but employ motifs from a room in the same Baltimore house, which may be seen on this floor. The reeded detail upon them is unusual and possesses more of the cabinet-maker's touch than that of the carpenter (fig. 103). The chair-rail and baseboard reproduce originals found in Homewood, that fine house in Baltimore built between 1798 and 1800 for Charles Carroll, probably by the same architect who designed the Pratt Street house for Henry Craig. This room is a gathering together of harmonious elements typical of work of the Early Republican period in Washington and Baltimore.

In the pavement of this room the precedent of the period, as exemplified in the New York City Hall, is followed. Marbles in white, black and white, and gray and white in different combinations and designs were usual in formal entrance halls and in the rooms of many public buildings, patterns for which exist among the drawings of Thomas Jefferson.

The furniture is of Sheraton type, showing a transition into Directory and Empire styles. Much of it is of New York manufacture of the early nineteenth century and came from the workshop of Duncan Phyfe.[1] This well-known cabinet-maker worked in

[1] For a fuller treatment of this furniture, see Charles O. Cornelius, Furniture Masterpieces of Duncan Phyfe.

the Sheraton mode, later adapting his forms to the popular demand for the Empire fashion. His work represents a distinct type of high quality, depending for decorative effect chiefly on carving, reeding, and veneers, and on beautiful woods, carefully selected (figs. 88, 89). The large pedestal dining-table of the extension type, in the center of the gallery, is surrounded by side-chairs in whose backs the familiar lyre motif is employed. This was a decorative form popular with many cabinet-makers of the day, but particularly successful as used by Phyfe. Chairs and settees, one of the latter with caned back and seat, are characteristic examples of Phyfe's best work.

The old fabrics which cover the furniture and drape the windows include satins, brocades, and haircloth of the period. In consonance with the general refinement in taste and flattened modeling of detail, the colors are usually softened and subdued, seldom of full primary brilliance. Bright reds and yellows were popular under the Empire, but these colors, though intense, are seldom of primary tones. For the method of curtain-draping ample suggestion and authority were found in Ackerman's Repository of Arts (1809–27), a London magazine widely distributed in America.

A number of looking-glasses in mahogany or in gilded pine reveal a delicacy in keeping with the furniture. Painted panes of glass in some of them give added enrichment. Girandoles and convex mirrors were popular and were surmounted usually by the eagle.

Silver, glass, and porcelains of representative form and decoration are arranged in conjunction with the furniture.

Of much interest is the enormous Sino-Lowestoft punch bowl given in 1812 by General Morton to the City of New York and inscribed, "This bowl made by Syngchong in Canton—Tungmanhe Pinxt." On its outside is a scene of lower New York and vessels flying the American flag. Inside the bowl is the view of New York from Brooklyn engraved by Samuel Seymour, issued in 1803.

In the alcove under the stairway a case contains a portion of the objects from the William Henry Huntington Collection of mementoes of Washington, Franklin, and Lafayette. These famous men appear in statuettes and busts of porcelain and bronze; even cane-heads and snuff-boxes are decorated with tiny portraits. Two of the French porcelain figures represent Washington trampling on the British flag and the American eagle shattering the royal arms of Great Britain. These are characteristic of the atmosphere of joy in France over the defeat of her hereditary foe.

On the walls of the alcove is arranged a small group of Staffordshire plates made in the period of 1820–30, with views of New York in the early nineteenth century. On their rich dark blue surfaces may be seen the city from Brooklyn, old Fort Clinton (which now houses the Aquarium), erected in 1808, and the City Hotel with the pump from which the people in the neighborhood drew their drinking water. The solitary man on horseback and the saw-horse and load of wood on the sidewalk reflect the quiet atmosphere of the Knickerbocker town. Other views are those of the City Hall, a landmark still standing, Columbia College, Scudder's Museum on the northwestern corner of City Hall Park, with the buildings

which housed our first public school and savings bank. All were important elements in the life of the period which has now departed.

Beside the staircase may be seen a very interesting colored drawing showing the shop and warehouse in Fulton Street of Duncan Phyfe. This is not only an interesting record of Phyfe's place of business, but is as well a commentary on the contemporary architecture (fig. 100).

The miniatures in the cases in this gallery and the alcove off the gallery were painted by the miniaturists, Edward G. Malbone, Thomas Cummings, Charles Fraser, Henry Inman, Louis Antoine Collas, and Sarah Goodrich; all differ in their technique, and bear comparison with the best work of their contemporaries abroad.

Most of the men and women who shaped the political and social life of the Colonies and the new Republic sat to the prominent portrait painters of the day. Through the generosity of their descendants many of these family portraits are exhibited from time to time in the American Wing, thus giving to visitors an opportunity to examine otherwise inaccessible works of American artists. Among the painters who were working in the early years of the country's history are Charles Willson Peale (1741–1827), Charles Cromwell Ingham (1796–1863), the most popular painter of women in the second quarter of the century, Edward Savage, who painted from sketches made in 1789 the famous Washington family group, and Robert Fulton and Samuel F. B. Morse, both better known as inventors and scientists than as portrait painters.

Portraits of Judge James Gould, one of the foun-

ders of the Law School at Litchfield, Connecticut, and of his wife indicate an excellence of painting on glass hitherto not noted in this country.

A number of prints have been selected from the collection left to the Museum by the late Charles Allen Munn, and these are hung in the passageway adjoining the Pennsylvania room, designated by the Museum Trustees the Charles Allen Munn Room. They include large mezzotints by Valentine Green of Washington after Trumbull and others; one of Henry Laurens, second president of the Continental Congress, who was captured by the British on his way to Holland and imprisoned in the Tower of London in 1779; others of Washington and Franklin by Edward Savage of Philadelphia; and a few small mezzotints by Charles Willson Peale, also of Washington and Franklin.

The two portraits by John Trumbull are of Mr. and Mrs. Samuel Osgood, whose house in Cherry Street was the New York home of the first president. Samuel Osgood was Washington's first postmaster-general. The portrait of Christopher Colles (1739–1816), the original projector of the Erie Canal, was painted in New York in the first quarter of the century. His vigorous personality, apparent in the portrait, was associated with New York's civic development and the introduction of the canal system into this state. He delivered a series of lectures in New York in 1773 upon the subject of inland lock navigation, and the next year induced the city fathers to accept his proposal to erect a reservoir and steam pump and convey water through the streets in pipes made from pitch pine logs. This project had to be abandoned when the War of the Revolution broke

out and was not again undertaken until 1799. He was an intimate friend of Washington, Hamilton, and John Pintard, through whose influence in his later life he was made the Superintendent of the Academy of Fine Arts.

ALCOVE OFF EXHIBITION GALLERY

This little alcove has been constructed around some fragments of architectural woodwork in the possession of the Museum. The cornice is an original one from the Cook-Oliver house in Salem, Massachusetts, built shortly after 1804 from plans by Samuel McIntire. The mantelpiece was taken from the Samuel Ruggles house in Boston, attributed to Charles Bulfinch. Bulfinch was the first native trained architect in America to practise in the manner of modern architects, and was the strongest protagonist of the Adam style in the country. The baseboard, chair-rail, window trim, and sash are new but follow exactly old details for moulded trim.

We have here a little interior typical of early nineteenth-century New England, where delicate mouldings and finely modeled composition ornament are combined with great fineness of scale. Light colors were the rule for the painting of woodwork, thus giving to the modeled surfaces the full effect of light and shadow (fig. 104).

The walls are hung with a printed sepia wallpaper of French manufacture. It presents a romantic Italian seaport scene with houses and ruins and groups of people engaged in rural activities. This paper was manufactured by Arthur and Robert, two Englishmen who were located in 1781 on the Boulevard

at the corner of the rue Louis le Grand. Arthur was guillotined during the Revolution and Robert in 1803 carried on his trade at 27 rue de la Place Vendôme. In 1811 he was succeeded by Guillet.

Here have been brought together some pieces of early nineteenth-century painted furniture, which is rarely found in its original state. This is mostly after late Sheraton designs.

The painted Sheraton chairs are of the type long known in America as the "Fancy Chair," which apparently became fashionable here a few years after it appeared in London. Its advent into New York was announced (1797) by William Challen, "Fancy Chair-maker from London," who "manufactures all sorts of dyed, jappanned, wangee and bamboo chairs, settees, etc., and every article in the fancy chair line executed in the neatest manner, and after the newest and most approved London patterns."

In 1802 was advertised "a large assortment of elegant well-made and highly finished and in black and gold, etc., Fancy chairs with cane and rush bottoms," and in 1806 "a large and very elegant assortment of Fancy chairs of the newest patterns and finished in a superior style. Elegant white, coquilicot, green, etc. and gilt drawing-room chairs, with cane and rush seats, together with a handsome assortment of dining and bedroom chairs, etc."

So popular were the chairs that this style of decoration was adapted to other kinds of furniture. In 1817 "an elegant assortment of curled maple painted, ornamented landscape, sewing and rocking chairs, lounges, settees, sofas, music stools, etc." was offered for sale.

Here also is a clock made probably by Simon Wil-

FIG. 104. ALCOVE. THE CORNICE IS BY SAMUEL MC INTIRE OF SALEM; THE MANTELPIECE FROM A HOUSE BY CHARLES BULFINCH

lard, Jr., of Boston, in modern parlance a banjo clock, patented by Simon Willard, Sr., in 1802, in form a purely American adaptation of the English wall clock. Upon its glasses appear the opening and the final stage of the famous sea-fight between the Guerrière and the Constitution.

ROOM FROM BALTIMORE MARYLAND

This beautiful room (fig. 105) is from the Baltimore of the early nineteenth century, the period when the city whose name memorializes the founder of Maryland became associated with another historic figure —Francis Scott Key, author of the Star Spangled Banner. One night in 1814 when the British fleet was attacking a protecting fortification of Baltimore—Fort McHenry—Key was confined aboard a cartel ship which accompanied the fleet. He scribbled the poem on a letter-back. A few days later it was handed to a friend in Baltimore who, at Key's request, had the poem printed with the instruction that it was to be sung to the air of Anacreon in Heaven. While the ink was still wet it was sung for the first time in a tavern from which its strains perhaps penetrated to this very room, then in a neighboring house.

The Museum room was originally the drawing-room of a three-story brick house erected shortly before the War of 1812 and still standing at 915 East Pratt Street, Baltimore. In architectural quality it well suggests the spirit of the time and many of the furnishings were originally used in Baltimore. The characteristics of the interior architecture of the Early Republic are seen in the woodwork. The

FIG. 105. ROOM FROM BALTIMORE, MARYLAND

attenuation of proportion in the architectural members—pilasters, colonnettes, and cornices; the delicate scale of the decoration and its careful restraint; the symmetrical wall compositions; these are all expressive of the taste which had developed with the opening of the nineteenth century. The most fundamental change from the rooms on the floor above is the reduced amount of paneling. Here the plaster walls are unmoulded, the architectural composition consisting simply of the studied relation of the openings, the walls, and the trim. Even the space between chair-rail and baseboard is unpaneled except in the alcoves and below the windows.

The arrangements of the fireplace and window walls are symmetrical. The disposition of the woodwork is based upon the classic orders with pilasters and entablature. The alcoves flanking the fireplace carry out a composition usual throughout the eighteenth century, a variation of which is the use of china cupboards such as those in the room from Almodington, Maryland, directly above.

The treatment of the detail has an unusually personal quality which relates it closely to the woodwork in Homewood, the Carroll house, now the property of Johns Hopkins University. These two Baltimoré houses may be the work of the same architect.

The detail, refined in the extreme, employs a limited number of motifs. Reeding, delicate gouged fluting, bead-and-reel, and pearl ornament complete the list of decorative elements. Combined with the various run mouldings of the trim, many of which are unusual and some of which are gouged with delicate little flutes, is a round, reed-like fillet, which may be seen surrounding the oval panels. Under the windows,

in the alcoves, and on the mantel the oval panels give an unusual and distinctive effect.

This woodwork is much more closely related to furniture of the Sheraton influence than it is to more purely architectural form. It is very consistent in its delicate scale and such subtleties as the entasis on the engaged elliptical colonnettes of the doorways are wholly in keeping with the restrained and ultra-refined treatment of the design.

The craftsmanship, too, is of a quality equal to the design. All the detail is of wood, accurately worked. No composition ornament appears. The pearls and the bead-and-reel, as well as the elliptical colonnettes, are all wrought from the solid pine.

The furniture shows a strong Sheraton influence. The buffet and mixing-table, both from Baltimore, are of mahogany finished in the light tone which is usual in combination with light inlay. The inlay is restrained, the oval lines repeating the ovals of the woodwork, the straight lines emphasizing the structural quality of the design. The buffet with its curved stretcher recalls the treatment often employed by Robert Adam; the whole piece is a distinctly original variation of the sideboard design. The mixing-table, with its marble top and its decanter drawers, is a design thoughtfully evolved for a particular use. The tamboured roll-top is a delicate bit of complicated construction (fig. 81).

The pictures in this room are chiefly by Saint-Mémin and are such as might have hung in any Baltimore room, since the artist did much portraiture in this vicinity. The one exception is a mezzotint, printed in color, of the Washington family. The assembling of this group affords an excellent oppor-

tunity to compare the variety of methods used by this talented young ex-officer in the army of France.

Charles Balthasar Julien Fevret de Saint-Mémin after the Revolution found his way to New York (1794), where he received the suggestion of taking up engraving for a livelihood from his host, John R. Livingston, from whose country seat, Mount Pitt, one of his New York etchings (1796) was made. Mr. Livingston's interesting story of the creation of this etching is given below.

MM. de St.-Mémin did not delay in associating themselves intimately with my family. They had come to stay with us in a charming house, situated outside New York, dominating the town, and from which one enjoyed a superb view which on one side included the entire Harbour. Charmed by the beauty of the landscape, M. de Saint-Mémin made a very exact drawing of it. (As) there existed no other (on the market), we suggested to him the idea of engraving and circulating it. I introduced him myself to the public library, where he learned from the Encyclopaedia the first principles of engraving. He soon made himself a master of this art. He was endowed by nature with a strong will and a trained mind; had an excellent aptitude for all the sciences, remarkable skill, and perseverance equal to any proof.

As a boy in the Military School in Paris Saint-Mémin had learned something of drawing, and possibly before he came to America was familiar with the physionotrace—an instrument invented by the engraver Chrétien in 1786, by which was traced on paper an accurate outline of the shadow of the head cast by the light of a candle. The large portraits were done in black crayon on pink paper. This portrait was then reduced with the aid of a pantograph and engraved on a small copper plate, which along with the original and twelve prints was delivered to the sitter for the sum of thirty-three dollars, a fairly stiff

price for the day. His work was in such demand that there are still in existence nearly nine hundred of these portraits, similar in character to that shown, the portrait of Theodosia Burr, whose life and unhappy fate form one of the sad romances of our history. The other tiny portraits are of DeWitt Clinton and his wife, made years before Clinton became such an important figure in our city's history.

Saint-Mémin did not confine his art to engraving. Another and less common variety of his portraiture is the etched silhouette. The profile in water-color on paper of that delightful Nelly Custis, stepchild and adopted daughter of Washington, is from his brush and pencil. After his return to France in 1814, his crayon, by the use of lithograph, furnished a contemporary picture of Fulton's first steamboat, the Clermont, evidently done from a sketch made while he was in this country.

On the mantelpiece are two candlesticks with Wedgwood bases and cut-glass drops. The gilt-bronze clock with the figure of Washington was made by Dubuc of Paris and is one of a small group which, according to tradition, was imported to Annapolis in the very early part of the nineteenth century. On the base of the clock appear the famous words of Light Horse Harry Lee: "First in War, First in Peace, and First in the Hearts of His Countrymen." The oil lamps with Wedgwood bases came originally from an old Baltimore house, and the group of silver on the mixing-table is the work of Samuel Kirk, Baltimore silversmith, and of his successors.

The method of draping the curtains in this room has been adapted from a plate in Ackerman's Repository of Arts for 1815. These are shown in the old

plate as of blue satin and white mull. The blue satin curtains and blue and white brocaded valance are materials of finest quality dating from the first decade of the nineteenth century. The fringe and cut velvet braid of the valance are original. The fringe and tassels of the curtains are of modern manufacture, but copy the old design and color.

A contemporary authority for this use of blue satin is found in a letter of that interesting character, Madame Jumel, to her daughter, dated New York, May 24, 1817: "I am engaged the present time in setting your room in order. It is admired by everyone that see it. Your curtains is of blue sattain trimm'd with silver fringe and your toilet the same."

ROOM FROM PETERSBURG VIRGINIA

In this very elaborate room from a house on East Bank Street, Petersburg, Virginia, built by Robert Moore about 1800, we have a direct successor to the Adam interior of the eighteenth century. The architectural composition and the decorations are an elaborate and interesting provincial rendition of the Adam formula (fig. 106).

The wall treatment employs Ionic pilasters raised upon pedestals supporting a complete entablature, and the fireplace is flanked with elliptical arches springing from piers. Practically every available surface is decorated, the mouldings of the cornice, its soffit, frieze, and architrave carrying composition ornament in a variety of designs. The pilaster caps are crude, the shafts fluted, and the bases moulded.

FIG. 106. ROOM FROM PETERSBURG VIRGINIA

The chair-rail, too, is decorated with applied composition ornament, as are the panels of the pilaster pedestals and the moulding of the baseboard. Rather original and unusual are the reeded window reveals of great delicacy.

The marble mantel is the original one in the room. The subject of the carved decoration is one of the romantic episodes of classical mythology which during this period served so often as the inspiration for designs of wallpapers, textiles, ceramics, and other items of the decorative ensemble. In this instance Leda and the Swan appear on the central panel, and Medusa heads and dolphins are used in the decoration. The wooden overmantel has composition ornament. The English grate of Adam type repeats the use of swags, flowers, decorated mouldings, and medallions in delicate relief, which are seen in the ornament of the woodwork.

The walls are hung with old bright yellow satin brocade of a shade and design very popular in the period. Rooms hung with silk fabrics were not uncommon, particularly in the southern and middle states. We know that in 1825 Richard Derby's house in Boston had silk hangings on the walls of several rooms. A description of this house in that year is found in Miss Quincy's journal:

> The principal drawing-room was large and brilliantly lighted, and opening from it was a suite of smaller apartments, some lined with paintings, others hung with silk and illuminated by shade lamps and lights in alabaster vases, to produce the effect of moonlight. These apartments terminated in a boudoir only large enough to hold two or three people. It was hung with light blue silk and furnished with sofas and curtains of the same hue. It also contained an immense mirror, placed so as to reflect the rest of the rooms.

The furniture is all of Sheraton type and is mostly of the inlaid and moulded variety. The piano, made by Charles Albrecht in Philadelphia, is contained in a Sheraton case of mahogany, inlaid. The chairs exemplify the adaptations by American cabinet-makers of Sheraton's designs. The chair-backs, with straight structural outlines, show central splats of vase or urn forms enriched with carved drapery and flowers, lattice designs of delicate reeding, or three slender inlaid splats.

The wing armchair is a good specimen of the upholstered easy chair and is reminiscent of an earlier period in its form, the reeded legs and the shallowness responding to the popular taste of the later time.

The pair of circular convex looking-glasses, the Wedgwood candlesticks with their cut-glass drops, the porcelain urns, and all the other lesser appointments are typical of the taste of the period and assist in creating an atmosphere truly suggestive of the early nineteenth century in a well-to-do householder's drawing-room.

Famous personages and important events in national history are associated with the Chinese porcelain, so-called Chinese Lowestoft ware, shown in a cabinet in this room. A few pieces (fig. 101) are from the large set brought to Washington from Canton by Major Samuel Shaw, who acted as secretary of the meeting at which the Order of the Cincinnati was instituted, May 18, 1783. Major Shaw was the trading agent for the owners of the Empress of China, the first vessel to sail from this country directly to Canton, the only open port in China. In company with Captain Thomas Randall, one of the military family of

General Knox, our first Secretary of War, he sailed from New York on February 22, 1784, and returned home May 11, 1785. The pieces have enameled on their centers the eagle of the Cincinnati, a reproduction in colors of that engraved on the parchment certificate of the order, a copy of which is in the Haverhill room. The suggestion of the figures of fame from which the eagles hang was also obtained from the certificate. Major Shaw's difficulty in procuring a suitable present for his old commander is thus noted in his journal: "There are many painters in Canton, but I was informed that not one of them possesses a genius for design. I wished to have something emblematic of the institution of the Order of the Cincinnati executed upon a set of porcelain. My idea was to have the American Cincinnatus, under the conduct of Minerva, regarding Fame, who having received from them the emblem of the Order was proclaiming it to the world. For this purpose I procured two separate engravings of the goddess, an elegant figure of a military man, and furnished the painter with the copy of the emblem which I had in my possession. He was allowed to be the most eminent of his profession, but after repeated trials was unable to combine the figures with the least propriety, though there was not one of them who could not copy with the greatest exactness. I could, therefore, have my wishes gratified only in part."

The cup and saucer bearing the initials of General Knox and brought to him by the above-mentioned Captain Randall are the work of a different enameler, who made careful copies of the obverse and reverse of the golden insignia of the order with their talismanic legend: OMNIA RELIQUIT SERVARE REMPUB-

LICAM—SOCIETAS CINCINNATORUM INSTITUTA—A. D. 1783. Of similar description are the pieces of china brought home by Major Shaw for his own use. It is a pleasant thought that this historic ware, part of the cargo of the Empress of China, has been reassembled here after one hundred and forty years of separation.

The group in white biscuit porcelain representing Franklin and Louis XVI is one of the rare pieces from the William H. Huntington Collection. The occasion commemorated by the group is the signing of two treaties between France and the United States in February, 1778. The figures were modeled between 1782 and 1785 at the famous factory at Niderviller owned by the Comte de Custine, an admirer of Washington and one of those unfortunate friends of American freedom who, after serving in the American Revolution, were later sacrificed on the guillotine to the cause of liberty in their own country.

ROOM FROM HAVERHILL MASSACHUSETTS

The two rooms from Haverhill, Massachusetts, of which this is the first, were taken from the Duncan house, erected in 1818, which became Brown's Tavern, and later the Eagle house.

Their furnishings are of the order of those in many a New England seaport home of the Early Republic, when the New England shipwrights launched by scores the splendid vessels which carried our flag into every port of the globe, and returned with cargoes which brought wealth to their owners and the attendant luxury of living to the community.

In this room we have a typical example of the early

nineteenth-century interior from north of Boston furnished as a parlor. The Adam tradition forms the basis of the design, and shows itself in the use of composition ornament and delicate pilasters. Its immediate suggestion, no doubt, came from one or another of the authenticated books of furniture design (fig. 107).

The paneled chimney-breast, divided into mantel and overmantel sections, carries the most elaborate decoration. Gouge-work runs around the frame of the overmantel, a method of decoration attributed at this time, shortly after the War of 1812, to the lessened importation of composition ornament from England.

The cornice is typical of this period, based upon such designs as those shown in the books of Asher Benjamin. Different kinds of fretwork were used in the friezes, of which this in our room is one of the most successful. The small pearls which originally ran all around this frieze below the fretwork give scale and sparkle. The plain wooden wainscot emphasizes by contrast the decoration on the chair-rail.

The richly colored wallpaper gives a very characteristic atmosphere to the room. It is a French paper on the back of which was found the mark of Jacquemart et Bénard, the successors to Reveillon, the greatest of late eighteenth-century French wallpaper manufacturers. The scene pictures the story of a hunt from its start at a château to the finish. The drawing is far above the average and the bright scarlet coats of the huntsmen stand out in brilliant relief against the darker tones of the scenic background. The costumes of the ladies are similar to those published in 1814 in Ackerman's Repository of Arts,

FIG. 107. PARLOR FROM HAVERHILL, MASSACHUSETTS

and the *chars à bancs de chasse* are of the style of those illustrated in L'Art de conduire et d'atteler as being of the end of the first quarter of the nineteenth century. Added interest is given to this paper by the fact that a full set of these scenes still remains on the walls of the John A. Andrew house, built in 1818 at Salem, Massachusetts.

The furniture here is New England Hepplewhite and Sheraton. Much fine furniture in this style was made in Boston and its vicinity. The tall clock of mahogany was made by Aaron Willard, Jr., of Boston. Above the dial some miniaturist has painted the famous naval combat between the Guerrière and the Constitution. A great deal of the furniture carried out the popular taste for light tones in the wood. Satinwood or burled maple veneers were often employed, combined with light-toned mahogany and narrow lines of inlay. On the sofa and chairs is a satin covering showing a characteristic early nineteenth-century design of stripes and tiny stars. The gilded arrows on which the curtains are draped are modern, following a design in Ackerman's Repository of Arts for 1810.

ROOM FROM HAVERHILL MASSACHUSETTS

The second room from the Eagle house at Haverhill has been furnished as a New England bedroom (fig. 108).

Its woodwork follows the same disposition as that in the preceding room, but here the decoration is less varied and is all of wood. In addition to conventional mouldings it consists of fluted bands on frieze and

FIG. 108. BEDROOM FROM HAVERHILL, MASSACHUSETTS

chair-rail and about the fireplace, of fluted pilasters, and little else except a small bead-and-reel which follows the fireplace opening and decorates a moulding of the shelf. It is a personal variation in the same tradition as its companion room (fig. 107).

The window curtains are made of an old toile de Jouy, the design of which reproduces two medallions, one bearing the head of Washington[1] over whose shoulder is a rod surmounted by a liberty cap. The other medallion pictures the infant Hercules (America) standing in a cradle and strangling two serpents (the British armies at Saratoga and Yorktown), while Minerva (France) stands by, helmeted and with spear in hand, ready to strike a leopard (England) whose attacks she wards off with her shield, decked with the lilies of France. The medallions reproduced are those on the medal made by Dupré in 1782, designed and ordered by Franklin, as may be seen from the following extract from his letter to the Honorable Robert R. Livingston, Secretary for Foreign Affairs, under date of Passy, March 4, 1782:

> This puts me in mind of a medal I have in mind to strike since the late great event [Yorktown] you gave me an account of, representing the United States by the figure of an infant Hercules in his cradle, strangling the two serpents; and France by that of Minerva, sitting by as his nurse, with her spear and helmet, and her robe specked by a few "*fleur de lis*." The extinguishing of two entire armies in one war is what has rarely happened, and it gives a presage of the future force of our growing empire.

The legends, LIBERTAS AMERICANA, and NON SINE DIIS ANIMOSUS INFANS—Not without divine help is the child courageous—were supplied to Franklin by

[1] Substituted for the head of a beautiful woman which appeared in the medal.

Sir William Jones, the well-known Oriental and classical scholar of Great Britain.

It is possible that this same toile de Jouy may have been among those noted along with other textiles by Thomas Jefferson in his pocket account book when he was fitting up his first house in rue Taitbout, Paris, as follows: "Dec. 20, 1784 pd Hotel de Jabac for Toile de Jouy (red) 621 f, Mar. 8, 7 pr lawn curtains L15–18, red damask window curtains 3 pr 20–10, blue damask window curtains 3 pr L24 –3, blue damask bed curtains L9, red calico window curtains 2 pr f13–4, red calico bed curtains 2 sets f51–13, Feb. 2, 1785 for Hotel de Jabac Toile de Jouy f250–0." These were removed to his second house, Hôtel de Langeac. All of Jefferson's furnishings were carefully packed for shipment and used in his New York and Philadelphia residences and finally at Monticello.

It is an interesting note that among the original cartoons of toile de Jouy on exhibition in the Musée des Arts décoratifs, Paris, and reproduced in Series 9 of Œuvres de Huet et son école is an example of what might be called the first state of this print, the cupids in the original being erased to make place for these designs so closely related to the War of Independence and Benjamin Franklin.

The old brass tie-backs for the curtains, often used as mirror knobs, are ornamented with relief portraits of General Washington and the "spread eagle."

The bed hangings and the covering of the wing chair are made of one of the old red printed linens,[1] manufactured especially for American consumption,

[1] The same designs with the addition of a pyramid are found on a similar linen bearing the stamp "Henry Gardiner, Wandsworth, Surrey."

among the allegorical designs on which are to be found figures of Washington and Franklin, the "Liberty Tree," etc. The Washington portrait was taken from the mezzotint by Valentine Green, scraped in 1781, after the portrait in oil painted from memory by John Trumbull of Connecticut shortly after his arrival in London in 1780. This portrait is hung in the adjoining room, along with other bequests from Charles Allen Munn. The Franklin is clearly after one of the terracotta medallions modeled by Jean Baptiste Nini, the manager of the terracotta factory of Le Ray de Chaumont, host to Franklin during his nine years' stay at Passy. There is a record of a material of similar design that covered the entire wall in an old New England room.

The wallpaper is of considerable interest. It is French of pre-Directoire design and was removed from the Imlay house in Allentown, New Jersey. This paper, with that of the bedroom above it in the original house, was purchased from William Poyntell of Philadelphia, at a total cost of £13–3–6, as is seen on his bill dated April 18, 1794.

The furniture of this room, chiefly of New England Sheraton types, includes the four-poster bed with which a painted tester has been used, a chest of drawers, a desk and dressing table, and a fine chest-on-chest decorated with sculptured figures and carving (fig. 83). This chest was made for Elias Hasket Derby, the wealthy merchant and ship-owner of Salem, Massachusetts. The carved figures on the top are attributed to Samuel McIntire, the famous wood-carver, who was the architect for the great Derby house. On the mantelpiece pottery busts and statuettes are the work of the Woods, a family in England

famed for their modeling in clay. One of the busts of Washington bears the impression of Ralph Wood (1748–1795) and the other that of Enoch Wood (1759–1840) with the date 1818. On the wall hang two small paintings on glass recalling exciting incidents in American naval history: the battle between the British frigate Macedonian and the frigate United States commanded by Stephen Decatur, October 25, 1812, and Commodore Perry's victory on Lake Erie, September 10, 1813.

THE CHARLES ALLEN MUNN ROOM

Philadelphia, ever associated with William Penn and Benjamin Franklin, the city of historic memories where the Declaration of Independence was made and the Constitution of the new United States framed and adopted, is represented by another room of the Early Republic, two of the doorways and the beautiful window trim and chair-rail having been obtained from a house still standing at 237 South Third Street.[1] The two mantelpieces, made in Philadelphia, come from the Beltzhoover house at Carlisle, Pennsylvania.

This woodwork, like that of the other rooms on this floor, is an Adam derivative. The swags, grouped colonnettes, decorated mouldings, and chair-rail all recall the earlier motifs which Adam employed in both carved wood and composition (fig. 109).

Much composition ornament is here used. On one of the mantelpieces is the name of the maker, Robert Wellford,[2] who was a flourishing composition

[1] Obtained through the courtesy of the officials of the Catawissa Railroad.

[2] See Museum Bulletin, vol. xiv, p. 36.

ornament manufacturer of the early nineteenth century.

The two mantelpieces bear panels of historic significance, commemorative of the War of 1812. In the central panel of one is shown Perry's Victory on Lake Erie (1813) while on the other is set a panel with a sarcophagus bearing the legend "Sacred to the Memory of Departed Heroes" and surmounted by an American eagle with wings outspread, clutching a sprig of laurel. This sarcophagus is flanked by weeping willow trees and mourning doves. The composition is typical of the sentimentality of the day when ladies wrought upon silk needlework pictures of the tombs of Washington and other heroes, encompassed with weeping willows and mourning figures.

The pair of vases on one of the mantels with their "spread eagle" decoration have long been in the possession of an old Knickerbocker family.

Here are brought together pieces of Sheraton furniture and examples of other utilitarian arts which bear some patriotic insignia. Groups of furniture inlaid with the American eagle give some idea of the varieties of furniture decorated with this medallion. Eagles surrounded by stars are inset as medallions in the furniture, they are carved in wood in chair-backs, and appear in plaster-gilt on the tops of looking-glasses; in silver or brass they decorate tea and coffee services and fireplace utensils. Brass andirons have the eagle in openwork and etched design. The tall clock of maple by Storrs of Utica, New York, has a spread eagle inlaid in its case and is an unusually handsome example of this type of inlaid furniture. The appearance of eighteen stars in the inlaid medallion of this clock and of other furniture in the

FIG. 109. THE CHARLES ALLEN MUNN ROOM. THIS ROOM SHOWS PHILADELPHIA WOODWORK

room would indicate a dating near April 30, 1812, when Louisiana, the eighteenth state, was added to the Union.

The portraits in pastel by James Sharples are characteristic of his work, much of which still remains in the hands of the descendants of his sitters. His first portrait of Washington was painted in Philadelphia in 1796, shortly after his arrival from England. Many replicas were made of this as well as of the Hamilton portrait. That of Noah Webster carries great interest, associated as it is with the great American lexicographer whose "Spelling-Book" was long used in every city and hamlet.

The portraits of Washington by Charles Willson Peale, Rembrandt Peale, John Trumbull, and Adolf Wertmüller, and of the naval heroes, Commodores Hull and Decatur, by Gilbert Stuart and John Trumbull (probably) respectively, are from the bequest of Charles Allen Munn, to whose memory this room has been dedicated.

From this room the visitor leaves through a narrow passageway. The first case on the right contains American glass of the three-section-mould types, in the next case is shown cut glass of types used in America, while the last two cases to right and left are filled with Stiegel glass of the Hunter Collection from the engraved and enameled groups. This passageway leads into a larger gallery where in the windows is displayed colored Stiegel glass from the Hunter Collection and around the walls the fine early American silver brought together through many years by the Honorable A. T. Clearwater,[1]

[1] For a full treatment of this silver see American Silver of the XVII and XVIII Centuries, by C. Louise Avery.

which includes rare pieces of seventeenth-century work in New England and New York, as well as a very full representation of eighteenth and early nineteenth-century silver from important cities of the Atlantic seaboard. Marking the exit from the American Wing into this room is a doorway of the early nineteenth century from 1 West Broad Street, Savannah, Georgia.

Exterior

FAÇADE *of the United States Branch Bank, formerly at 15 Wall Street*

THE south wall of the American Wing, the only exterior wall which in the eventual carrying out of the Museum plan will be exposed to view, has been composed about the interesting old façade of the United States Branch Bank which until a few years ago stood at 15 Wall Street. This building was erected between 1822 and 1824 from the plans of a well-known architect of the day, M. E. Thompson. The material is Tuckahoe marble from Westchester County.

The design may be considered representative of its period, when classical forms were being used with almost archaeological restraint. A low first story with rusticated engaged piers supports a high upper story whose central motif is a quatrostyle Ionic colonnade of free-standing columns supporting an entablature and pediment.

The mouldings are undecorated and follow conventional forms. Carved brackets support the window-sills. The central pavilion brings together the principal decoration of the wall the flanking bays being very simply treated. The round-arched doorway varies the general lintel construction.

As the façade stands today there shows above it a

brick parapet. This is not part of the original but is a necessary part of the modern building behind it.

From 1824 to 1836 the building in Wall Street was the home of the United States Branch Bank. From 1836 to 1854 it was occupied by the Bank of the State of New York, and from 1854 until 1914 it housed the United States Assay Office.

When the new United States Assay Office was built, the old stones of the façade were carefully taken down, numbered, and stored, through the efforts of Robert W. de Forest, and have been re-erected in their present location. The window sash, doors, and transom are all modern.

The façade of the wing faces upon a courtyard laid out with flagged walks and planted with shrubs and trees. In fair weather, the visitor may cross the garden by the main path from the American Wing to Wing C.

Set into the pavements here are five burr-millstones. Four of these "run of stone," known as French stones, were used by Colonel Aaron Barlow and his brother, Joel Barlow, American Minister to France during the period of Napoleon's Russian campaign, in their mill on the Saugatuck River, at West Redding, Connecticut. The fifth stone was formerly used in a gristmill, long ago abandoned at Easton, Fairfield County, Connecticut. These stones were presented for use in the garden court by Pierpont Adams, Kempton Adams, and Francis Lobdell.

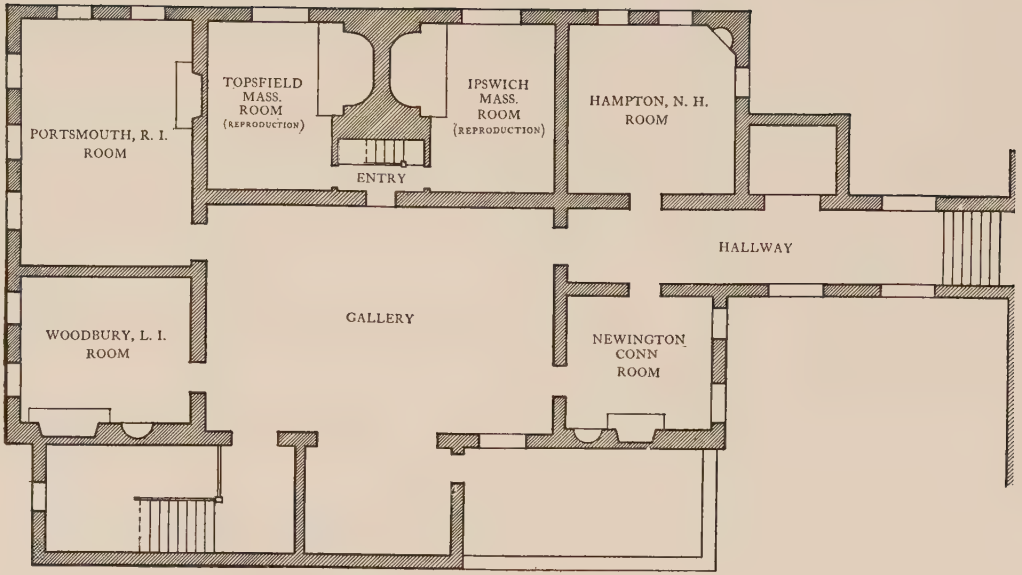


FIG. 110. PLAN OF THE ROOMS OF THE THIRD FLOOR

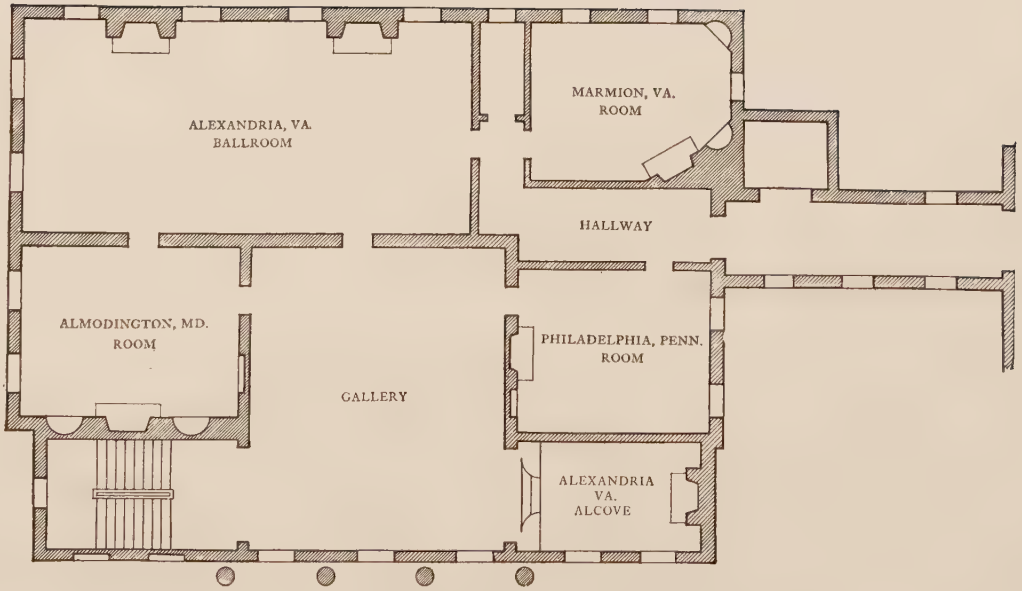


FIG. 111. PLAN OF THE ROOMS OF THE SECOND FLOOR

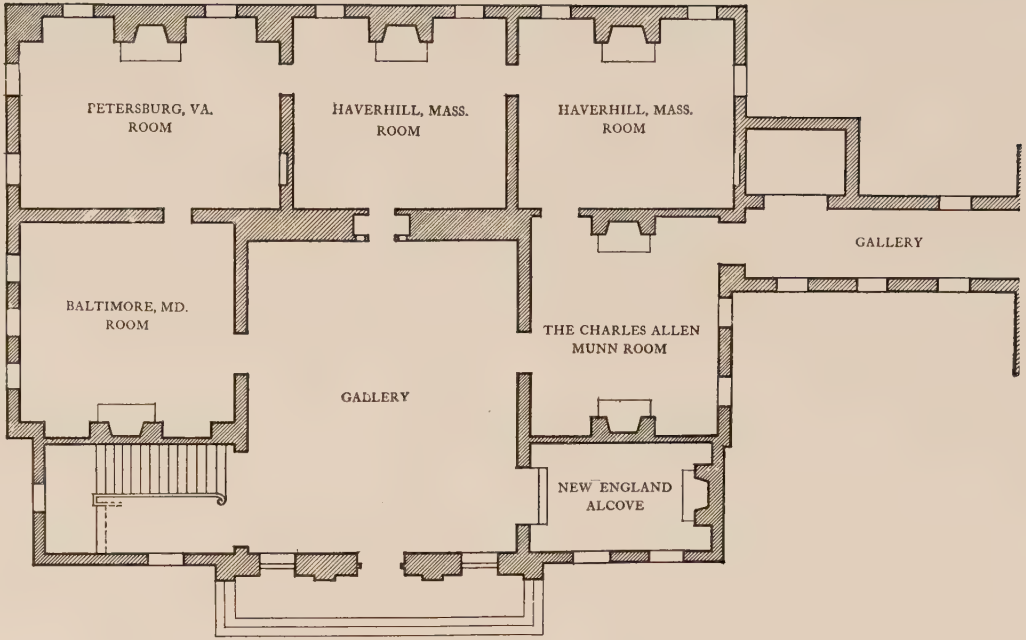


FIG. 112. PLAN OF THE ROOMS OF THE FIRST FLOOR

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